

My 4 '08

The May  
1908 Number

of the

# Inland Printer

The leading trade  
journal of the world  
in the printing and  
allied industries  
Vol. 41 No. 2  
Price 30 Cents





# **Ullman's Inks**

**Uniformly Excellent**

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**Printing Inks,  
Doubletone Inks,  
Ullmanines,  
Lithographic Inks,  
Lithographic Stones,  
Lithographic Supplies,  
Bronze Powders,  
etc., etc.**

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**Sigmund Ullman Co.**

**New York  
Chicago  
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# "The Way to Build a Durable Ledger is to use Durable Ledger Paper."



**J. W.  
BUTLER PAPER  
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**DISTRIBUTORS OF  
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Ask for samples  
and list of sizes,  
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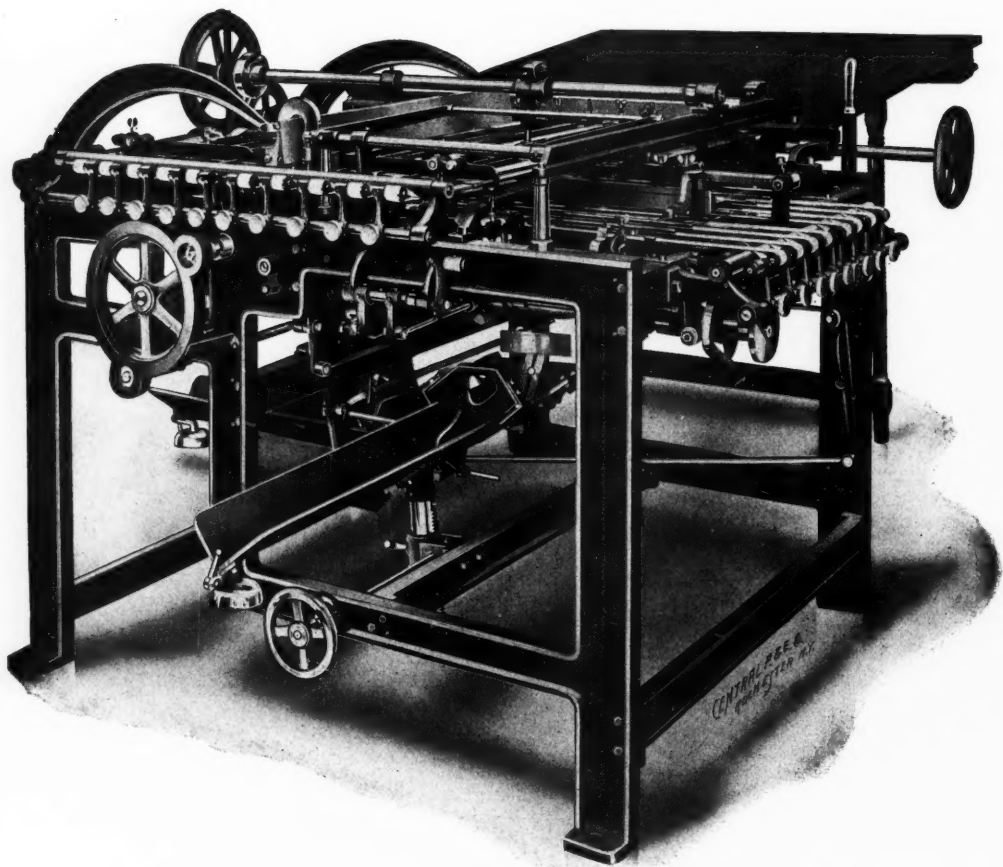
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These are  
'Durable Ledgers.'

You can depend upon them,  
Specify 'Butler Brands.'

No. 133  
Catalogue and Book Folder  
*Another New One*

WRITE FOR DETAILS



Made by

**Brown Folding Machine Company**

Erie, Pa., U. S. A.

New York,  
Sturtevant & McIntire  
150 Nassau Street

Agencies

London, W. C., J. Collis & Sons  
42 Regent Square, Gray's Inn Road

Chicago,  
Sturtevant & McIntire  
355 Dearborn Street

# THE MONOTYPE

**Both Makes AND Sets Type**  
**The only Sorts Caster AND Composing Machine**

Casts Type in All Sizes  
5-point to 36-point  
Body Type, Display Type  
Borders, Spaces and Quads

For All Kinds of Composition  
Plain or Intricate  
All Sizes 5-point to 14-point  
Any Measure Up to 60 Picas

## \$117.50

### saved in six days

By one Monotype user who  
cast the 36-point type re-  
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instead of buying it

**To Keep** up quality  
down cost **Monotypit**

**Lanston Monotype Machine Co.**

1231 Callowhill Street, Philadelphia, Pa.

NEW YORK  
CHICAGO

BOSTON  
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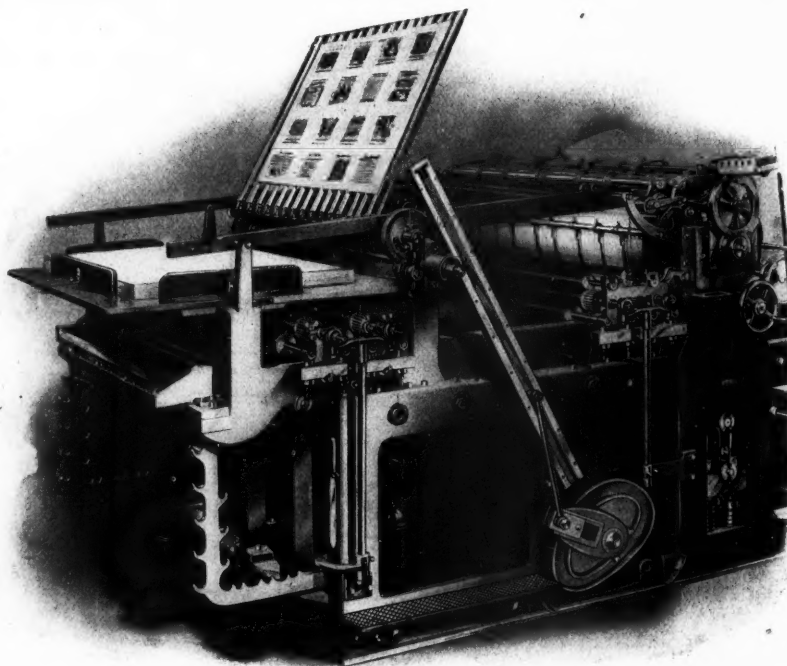
NASHVILLE  
DENVER

SAN FRANCISCO  
TORONTO

**EVERY TYPE** border and space in  
this page cast on the **MONOTYPE**

# THE COTTRELL

## HIGH-SPEED TWO-REVOLUTION PRESS



### *The Springless Fly*

is an important feature of our CONVERTIBLE SHEET DELIVERY. It eliminates the needless waste of power, wear of parts, and jerky movement of the old-fashioned spring fly. On the NEW SERIES COTTRELL Presses the heavy steel spring and cam has been replaced by our patent Combined Crank-and-Cam Movement, and there is no sudden spring or jerk, but an easy, steady motion that delivers the sheet without bending or wrinkling. The crank forces the fly forward to deliver the sheet and the cam returns it to the cylinder, after having delivered the sheet printed-side down.

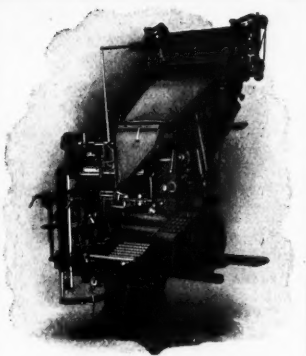
When, for fine printing in black or in several colors, *printed-side-up delivery* is desired, the fly is readily taken out, a pin is removed, and the tape carriage, *which is operated by the same Crank-and-Cam Movement*, is ready for action. Our printed-side-up delivery is admittedly the most perfect, dependable mechanism for the purpose manufactured. Write for further particulars.

**C. B. COTTRELL & SONS COMPANY**  
Manufacturers of Printing Presses

NEW YORK, N. Y.  
41 Park Row

WORKS:  
WESTERLY, R. I.

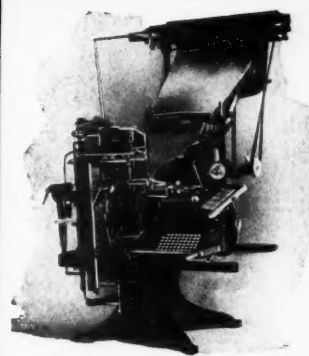
CHICAGO, ILL.  
279 Dearborn St.



Quick-Change Model 4  
Double Magazine

If you are  
a subscriber  
to the

*Graphic*



Quick-Change Model 5  
Single Magazine

*Arts and Crafts Year Book, 1908,*

a sample of

***Linotype Quality***

is already before you

"THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio," writes:

HAMILTON, OHIO, February 5, 1908.

"We would draw your particular attention to the fact that the text in this publication is printed upon hand-finish Strathmore Japan paper, which is unquestionably one of the toughest papers and one of the hardest tests to which you can put a Linotype slug. Without due care it will "knock out" ordinary typefounders' type, but you will note that in this instance the Linotype slugs have held up as sharp and clean as any typefounders' type could be expected to. Throughout this entire book, with the exception of the headings, advertising, and contents pages, the Linotype has been exclusively used."

Where time is money, and quality counts,

"The Linotype Way is the only way"

**MERGENTHALER LINOTYPE COMPANY**

NEW YORK

CHICAGO

SAN FRANCISCO

NEW ORLEANS

PARIS

SYDNEY, N. S. W.  
WELLINGTON, N. Z. } Parsons Trading Co.  
MEXICO CITY

TORONTO—The Mergenthaler Co., Ltd.  
BUENOS AIRES—Louis L. Lomer  
CAPE TOWN—John Haddon & Co.

HAVANA—Francisco Arredondo  
TOKIO—Teijiro Kurosawa

# **"Good Rollers"**

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*Practical Men and Methods*

## **The Buckie Printers' Roller Co.**

**Established 1869**


*Oldest in the West*

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### **— FACTORIES —**

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**Chicago, Ill.**  
396-398 S. Clark St.

**Detroit, Mich.**  
172-174 Grand River Ave.

**St. Paul, Minn.**  
466 Jackson Street

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830

**Coes' Price-list is different, too.**

**LORING COES & CO**

COPYRIGHTED, 1904.

40 41 42 43 44 45 46 47 48 49 50

Plain,  
Open and  
Easily Used.  
No trick to use  
it, and no "open  
and shut" to it.

**That MAY be, but it can't be juggled with.**

**Coes'  
Knives**

*Are Honest, Reliable and Sound.*

**COES' RECORDS**

- First to use Micrometer in Knife work (1890).
- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, any kind (1830 to 1905).

**COES  
Is Always Best!**

**Our warrant and reputation are behind every inch of edge.**

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

**Loring Coes & Co. INC.**

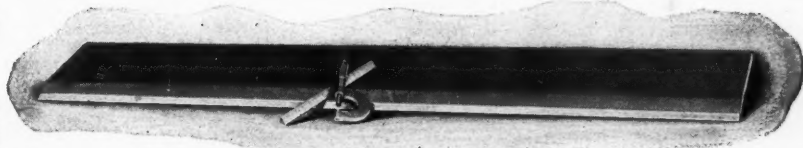
**Worcester : : : : Massachusetts**

NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street



LORING COES

**Because it is  
plain, the Trust  
says it is not  
warranted and an  
intrusion.**



TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

# *The* **Boston Wire Stitcher**

Single  
Adjustment  
For all parts



**American  
Type Founders  
Company**

General Selling Agent

The No. 4 Boston Wire Stitcher

Set in American Type Founders Company's Clearface Bold and Italic



MAKERS  
OF  
HIGH GRADE PRINTING INKS

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THE QUEEN CITY PRINTING INK CO.

CINCINNATI,  
CHICAGO, PHILADELPHIA, BOSTON,  
KANSAS CITY.

NOTE WORKING QUALITIES

BLACK, 4167. ORIENTAL RED, 3682.

THESE TIMES .. ARE  
ADMITTEDLY ... PECULIAR

IF YOU WANT TO MAKE A SAVING  
IN YOUR INK BILL ..... ALLOW US  
..... TO SUBMIT SAMPLES AND PRICES

IF YOU WANT SOMETHING BETTER  
THEN ..... USE H. D. INK

IF YOU WANT THE BEST INK  
IT IS POSSIBLE TO MAKE ... WRITE

THE  
QUEEN CITY PRINTING INK CO.

CINCINNATI

CHICAGO

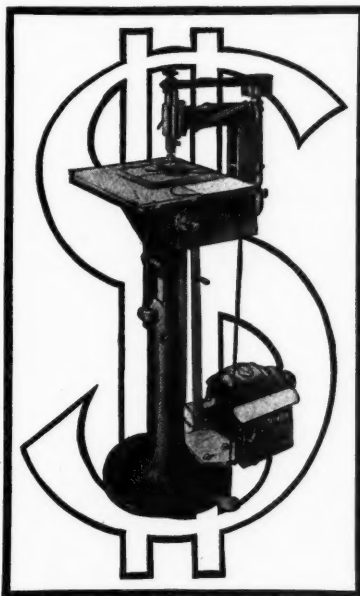
BOSTON

PHILADELPHIA

KANSAS CITY

# Talks to Business-Like Printers

A PRINTER'S TOOL designed on lines suggested by the Practical Printer that will **Saw, Trim, Miter, Bevel, Drill, Route, Mortise**, inside and out, **Jig-saw, Grind** and **Plane Type-High**—every operation to point measurement.



## Our Selling Method

LET us send you the machine for trial, and if it doesn't show you in 30 days that it is a worry-saver and a money-maker and worth keeping, send it back.

## Talk No. 1---Utility and Accuracy

¶ The Miller Saw-Trimmer is *your* machine. You suggested it.

¶ As long as you have been in the printing business you have been wanting a tool that would do *accurately* twenty little things that had to be done *crudely* by hand, or with half a dozen clumsy and inaccurate tools.

¶ Right there, in those time-losing, *tinkering operations* is where you have lost money. You couldn't put them in your *estimates*. You couldn't *name* them if you tried. But they were there just the same when it came to the composition; and they *cut down* or *cut out* your profit.

¶ It's no use *telling* any more about it. It's a painful subject. But *you* and every *other* printer in the country have met the nightmare of whittling, sawing, trimming, plugging and pasting, and have prayed for deliverance.

¶ It is just that desire and *demand* of yours that has brought the Miller Saw-Trimmer into existence.

¶ We took our *cue* and got our *information* from *you*, practical printers of the country. We found out what *you* wanted.

¶ We found that *you all* agreed in demanding a tool that would combine the work of the rule and lead cutter, mitering machine, beveler and router and dispense with gimlets, chisels, saws and other make-shifts.

¶ At *your suggestion* we have made and perfected the tool that *absolutely* does away with *every* other cutting and trimming tool in the composing room, including the jack-knife in your pocket.

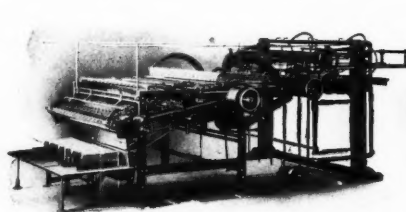
¶ And every operation is accomplished on the POINT MEASUREMENT BASIS WITH ABSOLUTE ACCURACY.

¶ You can scarcely estimate the saving of time such a tool will accomplish *right in your composing room*. Besides, it renders you *independent* of the *electrotypewriter* and *engraver*, enabling you to do a large amount of work which you now send out, and to do it with greater accuracy.

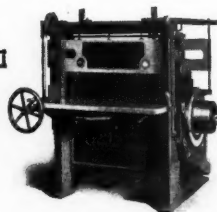
¶ A tool like that *ought* to interest you. You don't *need* to doubt that it *will* do what we claim. Try it *before buying* and let it *speak for itself*.

# Miller Saw-Trimmer Co., Milwaukee, Wis.

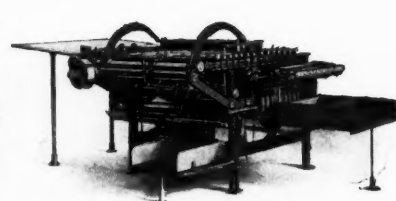
## Fuller Manufacturing Company's Specialties



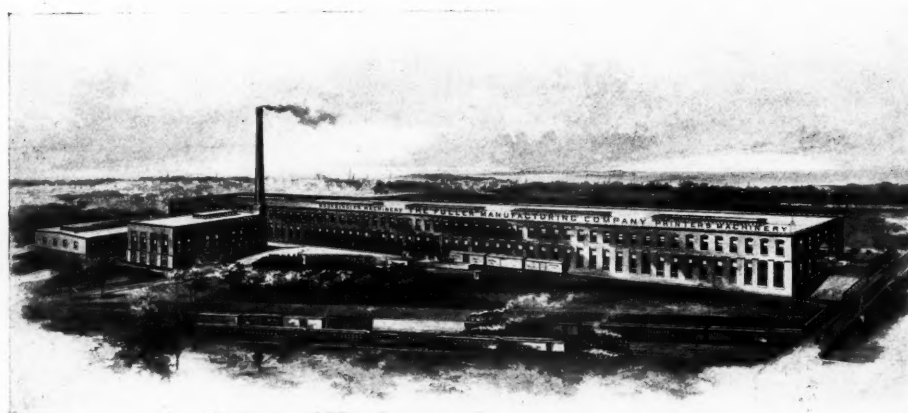
FULLER MULTIPLEX FOLDER



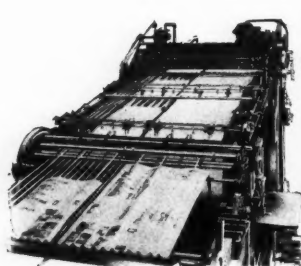
WHITE PAPER CUTTER



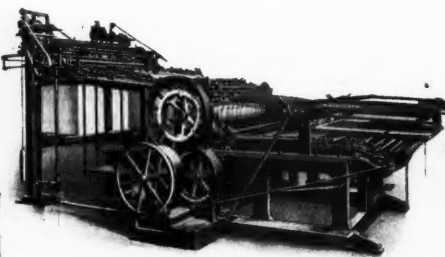
FULLER JOBBING BOOK FOLDER



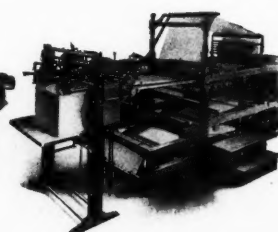
WORKS OF THE FULLER MANUFACTURING COMPANY  
NEW HAVEN, CONN.



FULLER COMBINATION FEEDER



FULLER PRINTING PRESS FEEDER



FULLER RULING MACHINE FEEDER

**T**HE largest and best equipped Plant in the World for the manufacture of Automatic Feeders, Folding Machinery and Cutters. Thousands in daily operation.

Write for descriptive catalogue

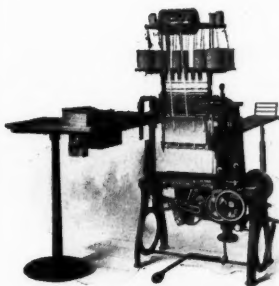
### E. C. FULLER COMPANY

SOLE SELLING AGENT

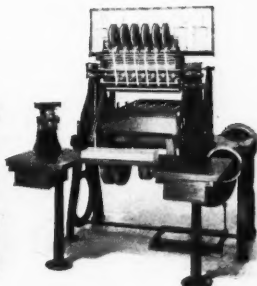
FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

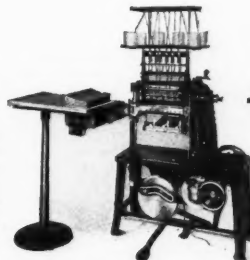
## Smyth Manufacturing Company's Specialties



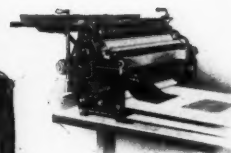
No. 3 SEWING MACHINE



No. 4 SEWING MACHINE



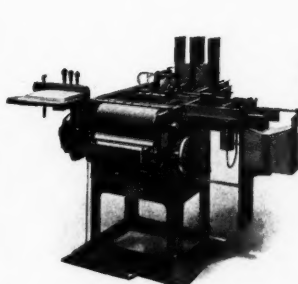
No. 7 SEWING MACHINE



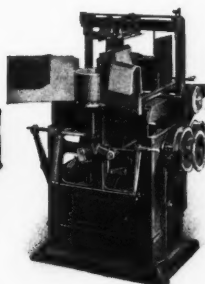
GLUING MACHINE



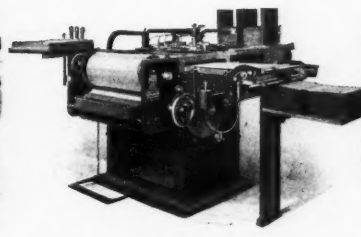
WORKS OF THE SMYTH MANUFACTURING COMPANY  
HARTFORD, CONN.



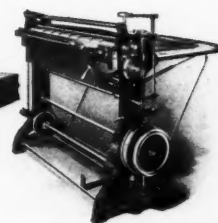
No. 1 CASE MACHINE



CASING-IN MACHINE



No. 2 CASE MACHINE



CLOTH-CUTTING MACHINE

**T**HE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

Write for descriptive catalogue

### E. C. FULLER COMPANY

SOLE SELLING AGENT

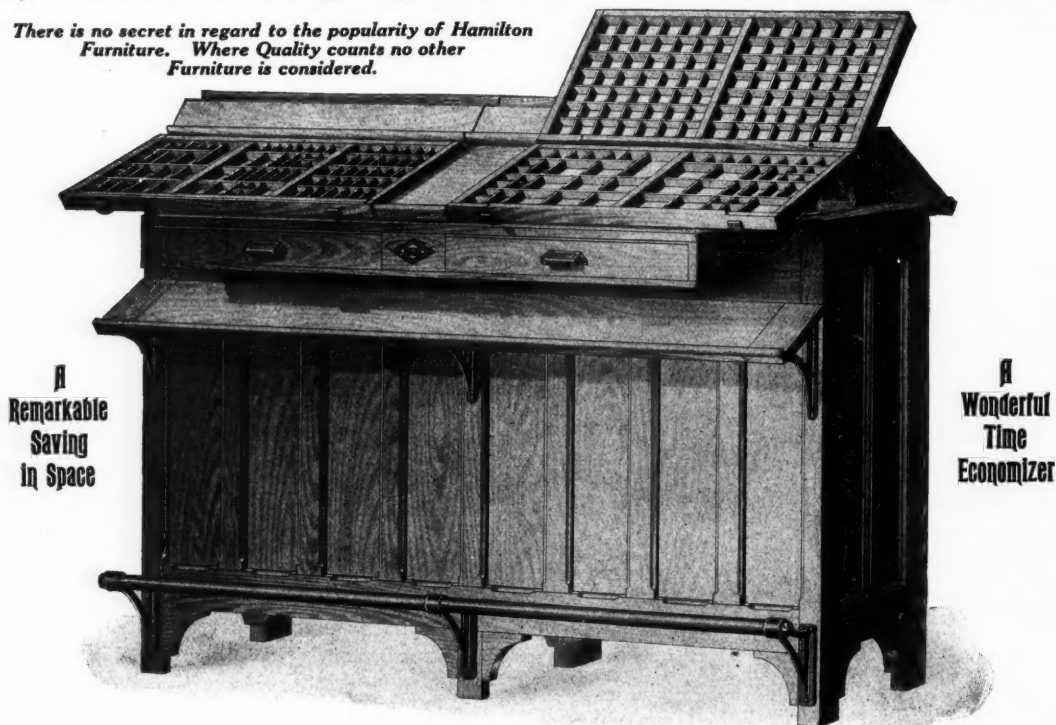
FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

# The HAMILTON IDEA of Perfection in a Composing Outfit is exemplified in the MASTERMAN COMPOSING-ROOM CABINET

**A NOTABLE INSTALLATION OF MODERN FURNITURE.**—The destruction by fire about a year ago of the printing plant of the Phelps Publishing Co., at Springfield, Mass., necessitated the erection of a new building, which has just been completed. Into this great modern printing plant will now be installed one of the largest and the most modern outfits of printing-office furniture ever constructed. There are hundreds of special pieces, every piece specially designed and specially finished to meet the requirements of this great establishment. Mr. F. G. Smith, the mechanical superintendent of the Phelps Co., has given the study of this outfit his particular attention, and every feature has been worked out with a carefulness that is most unusual in printing-office furniture. This equipment will be a revelation to every printer fortunate enough to see it. Springfield, Mass., and the Phelps plant in particular, should be the Mecca of every New England printer interested in composing-room economies. Details and specifications of this furniture can be supplied to printers who will be, on account of location, unable to visit the Phelps Co.'s plant.

*There is no secret in regard to the popularity of Hamilton Furniture. Where Quality counts no other Furniture is considered.*



**A  
Remarkable  
Saving  
in Space**

**A  
Wonderful  
Time  
Economizer**

**News side of Masterman Composing-room Cabinet,** showing Galley Board between cases, Copy Box with Drawers, Galley Bank and Foot-Rail. One side showing News Cases in place, the other side with low Job Case arrangement and Lead Bank.

The Job Cases, twenty-one in each tier, pull from the other side.

This cabinet has only recently been offered to the trade. Already **eighty-nine** complete cabinets have been installed in three of America's greatest printing establishments:

**16 Masterman Cabinets** are in the printing department of the Metropolitan Insurance Co., of New York City.

**52 Masterman Cabinets** are in the office of the Butterick Publishing Co., of New York City.

**21 Masterman Cabinets** are now being installed in the new plant of the Phelps Publishing Co., Springfield, Mass.

We have recently re-equipped the composing-rooms of the *Plain Dealer*, Cleveland, Ohio, and W. P. Dunn & Co., Chicago, Ill. Both offices were destroyed by fire, and almost before the embers were cold they were supplied with new outfits of

## HAMILTON'S MODERN PRINTING-OFFICE FURNITURE

*There is a Stamp of Individuality about our Furniture that reflects directly to the office in which it is installed*

**WOOD TYPE**  
THAT'S TYPE-HIGH  
THE ONLY KIND WE MAKE

It is a remarkable fact that the perfection in the height of our Wood Type has so appealed to progressive printers, causing them to replenish their supply to the extent that there has been no appreciable reduction in the volume of Wood Type orders during the present business depression. This fact speaks volumes as to the value of our improvement.

IF YOU HAVEN'T OUR CATALOGUE, WRITE TO US OR TO YOUR DEALER

**THE HAMILTON MFG. CO.** Main Office and Factory - - TWO RIVERS, WIS.  
Eastern Office and Warehouse - - RAHWAY, N. J.

ALL PROMINENT DEALERS CARRY HAMILTON GOODS IN STOCK

A VALUABLE LINE GAUGE, GRADUATED BY PICAS, SENT FREE TO EVERY ENQUIRING PRINTER

# Fairfield Covers

---



IN talking "shop" with another printer last week, he said in part: "I am always glad when I can get a customer to use **Fairfield Cover**.

It seems such a common-sense thing to do. We are able to print the job as it should be, and the finished job will do its part, because it is well printed and also because the stock adds style and get-up to the whole. There is so much printed matter being received by business men these days you have just got to have yours a little better or more distinctive, or, preferably, both. And **Fairfield Cover** will do the trick every time."

**Fairfield Cover** is carried in six colors, two sizes and three weights. The best fabric finish ever marketed and a fine quality of stock to begin with. The paper is so practical it is like a Derby; you can use it most of the time.

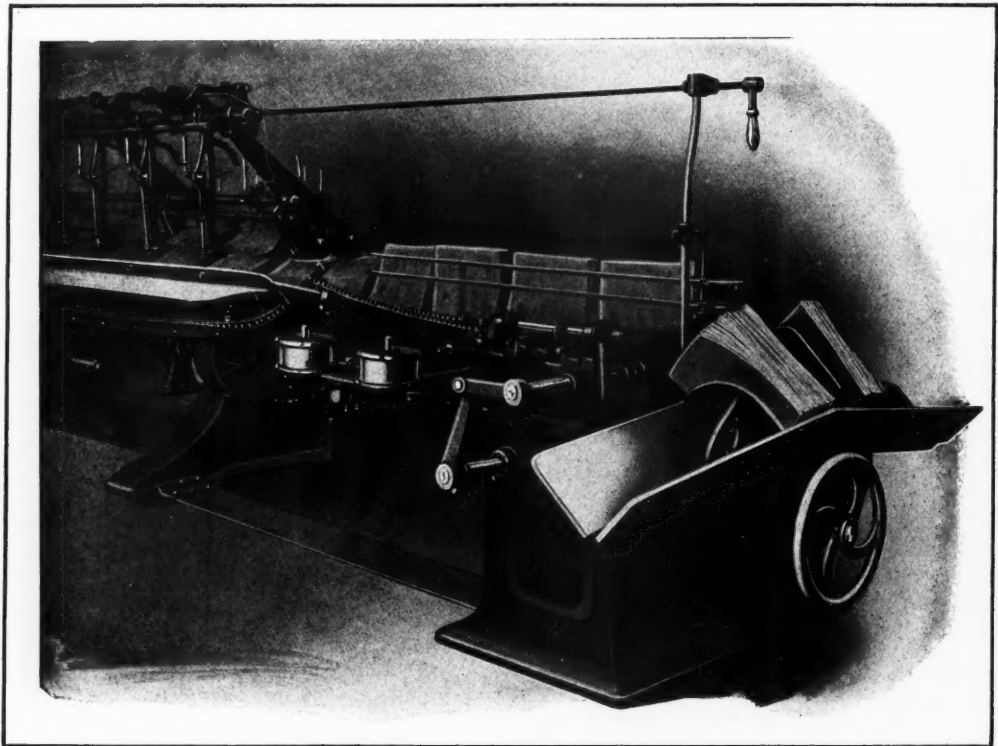
If you haven't the Sample-Book, you can easily get one from our Agents or ourselves.

**WORONOCO PAPER CO.**  
**WORONOCO, MASS., U. S. A.**

*The Mill where "QUALITY COUNTS"*

# The Juengst Gatherer Collator *and* Jogger

WITH STITCHER ATTACHED



FULLY PROTECTED BY PATENTS

The only Gathering Machine  
which detects imperfect signatures

Built in all sizes, with or without the stitcher attached

---

**GEO. JUENGST & SONS**  
CROTON FALLS, N. Y.

**More  
Brown & Carver  
and  
Oswego Cutters  
are sold  
than any other**

*There must be a Reason  
for this*

**OSWEGO MACHINE WORKS**

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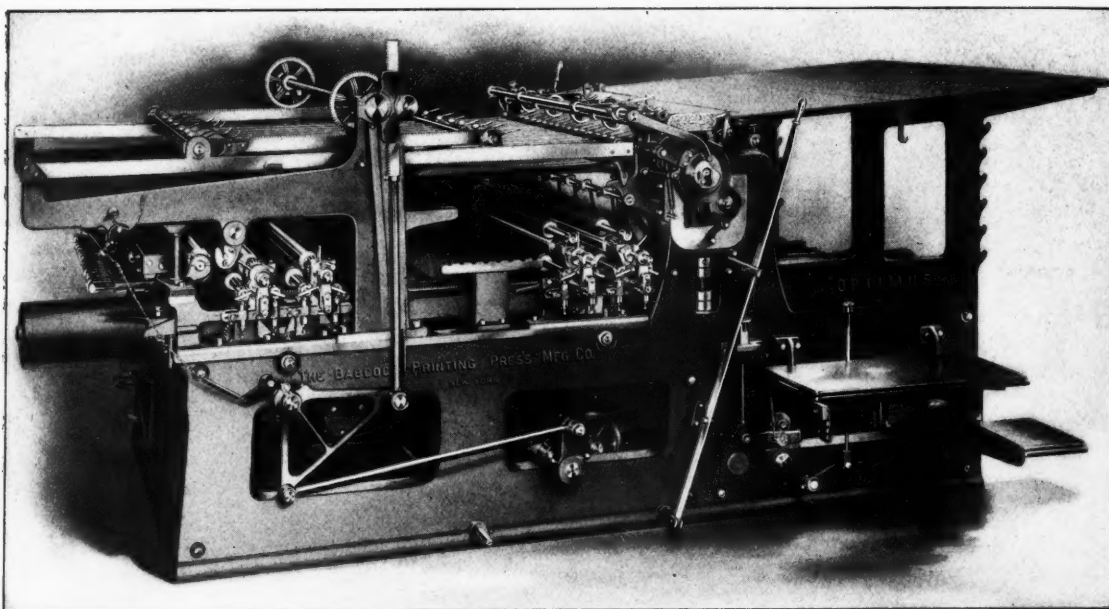
NIEL GRAY, JR., PROPRIETOR

---

OSWEGO, NEW YORK

CHICAGO OFFICE, 347 Dearborn Street  
J. M. IVES, *Manager*

NEW YORK OFFICE, 150 Nassau Street  
WALTER S. TIMMIS, *Manager*



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT  
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO  
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; National Paper & Type Co., City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

# The Babcock Optimus The Babcock Optimus

In the Optimus we do not sell simply a printing machine;

We furnish, beside,

Splendid fitness for the most difficult and artistic work; for hard, unusual and long-continued work, work that others cannot do as well.

We furnish, beside,

Superb strength, great simplicity and handiness, that save labor, repairs, delays, and cut running expenses.

We furnish, beside,

High speed, perfect register, and extreme precision of movement, that save time, stock, forms, and increase product.

We furnish, beside,

Advantages for securing profit that are ours alone.  
Profit is success. The Optimus is the greatest profit.

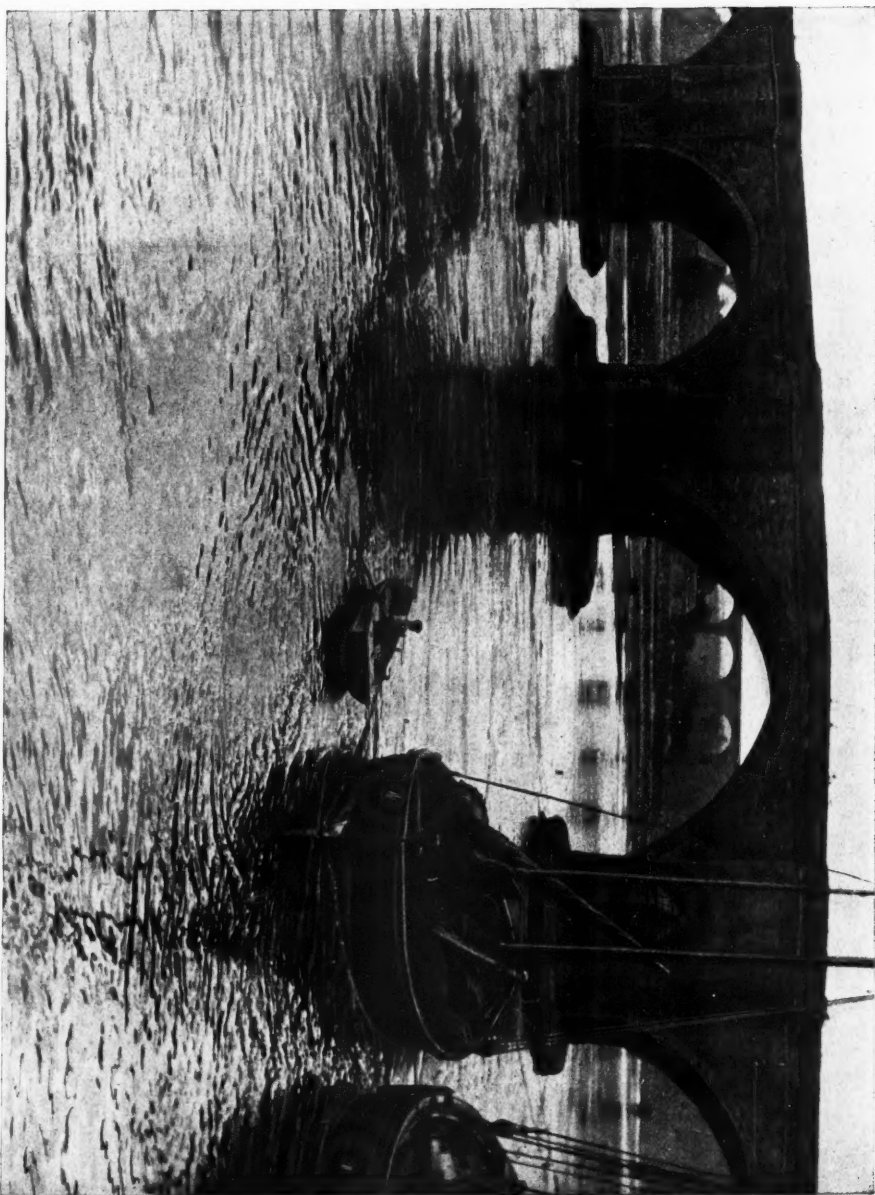
# The Babcock Optimus

SET IN BARNHART OLD STYLE AND BARNHART OLD STYLE NO. 2



**THE AULT & WIBORG CO.**  
MANUFACTURERS OF LETTER-PRESS AND LITHOGRAPHIC  
**PRINTING INKS**

Cincinnati · New York · Chicago · St. Louis  
Buffalo · Philadelphia · San Francisco · Toronto  
Havana · City of Mexico · Buenos Aires · London



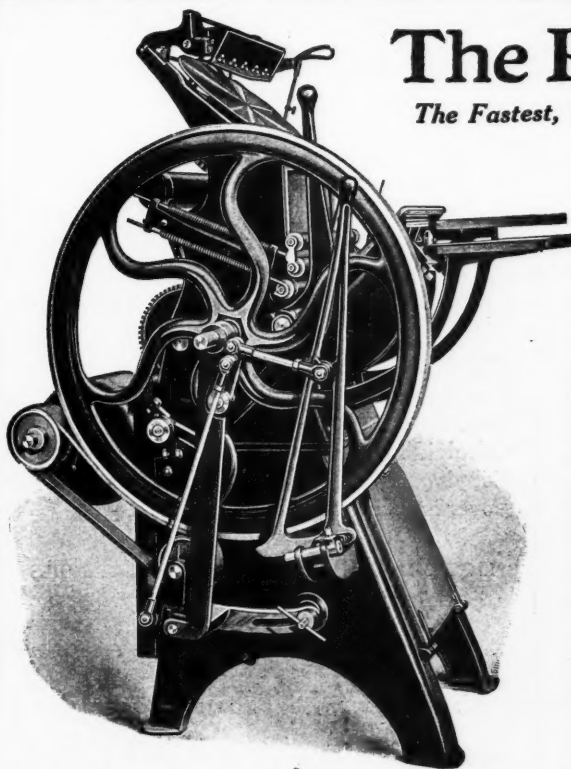
DUPLEGRAV INK, F. 917-63.

Perfect Working Qualities  
Slip-sheeting Unnecessary  
Dries Hard Over Night

**The Ault & Wiborg  
Company**

MANUFACTURED ONLY BY

CINCINNATI	BUFFALO	HAVANA
NEW YORK	PHILADELPHIA	CITY OF MEXICO
CHICAGO	SAN FRANCISCO	BUENOS AIRES
ST. LOUIS	TORONTO	LONDON



## The PEARL PRESS

*The Fastest, Lightest Running, Most Economical and Convenient Job Press*

**T**HERE is no office in the country that can not use one or two of these machines to good advantage. It costs money to use heavy presses on small work in the same way that it would be a losing proposition to use a transatlantic liner on a fishing expedition. The PEARL PRESS with treadle can be run by a boy at 2,000 per hour and by power drive at 3,000 per hour. The PEARL PRESSES are made with and without improved attachments, which gives the purchaser an opportunity to use that particular machine which is best adapted to the work he intends doing. The principal point is that all PEARL PRESSES are designed to give that which can be obtained on any platen press, and in addition can give an automatic ink supply and distribution of a higher grade than any other platen press excepting the GOLDING JOBBER alone. Send for booklet.

Our 1908 Catalogue of Printing Presses, Paper Cutters and Tools is ready for distribution. Ask for it.

**GOLDING MFG. CO.**  
FRANKLIN, MASS.

*Printing Presses, Paper Cutters, Labor-Saving Tools.*

Pearl Press No. 11 (7 x 11)—With Motor, Automatic Release and Quick-stop Brake.

# INKS

## OF EVERY DESCRIPTION

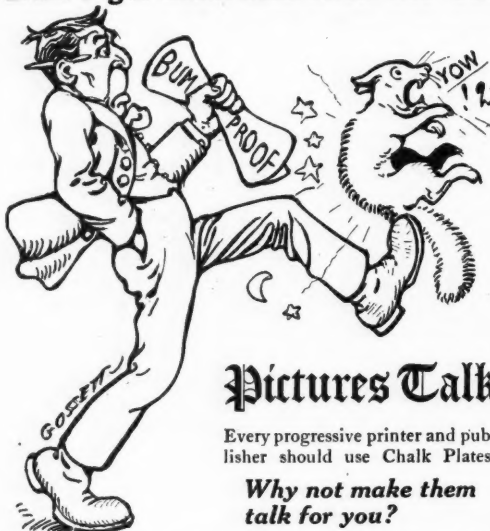
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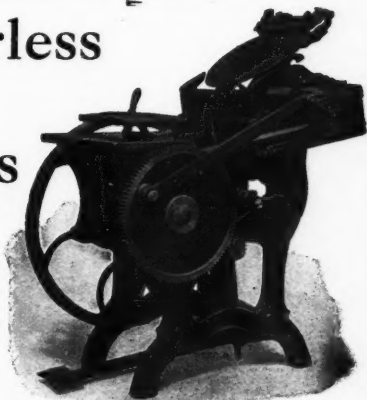
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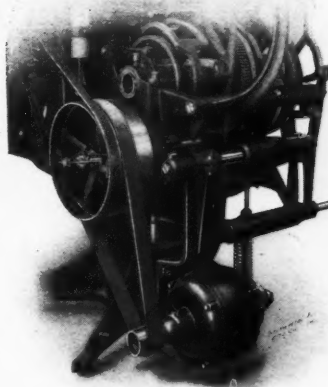
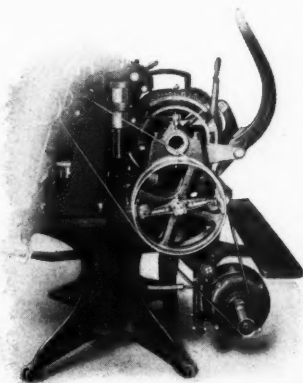
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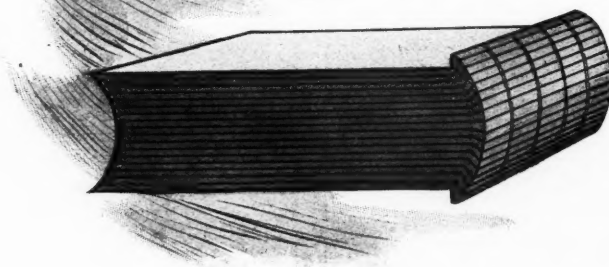
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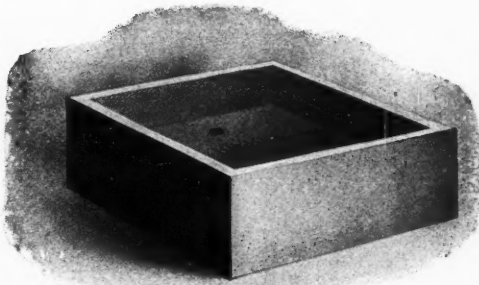
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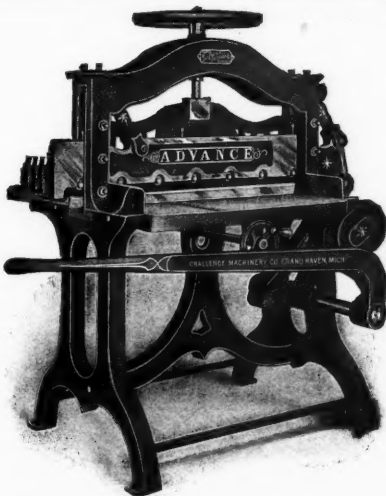
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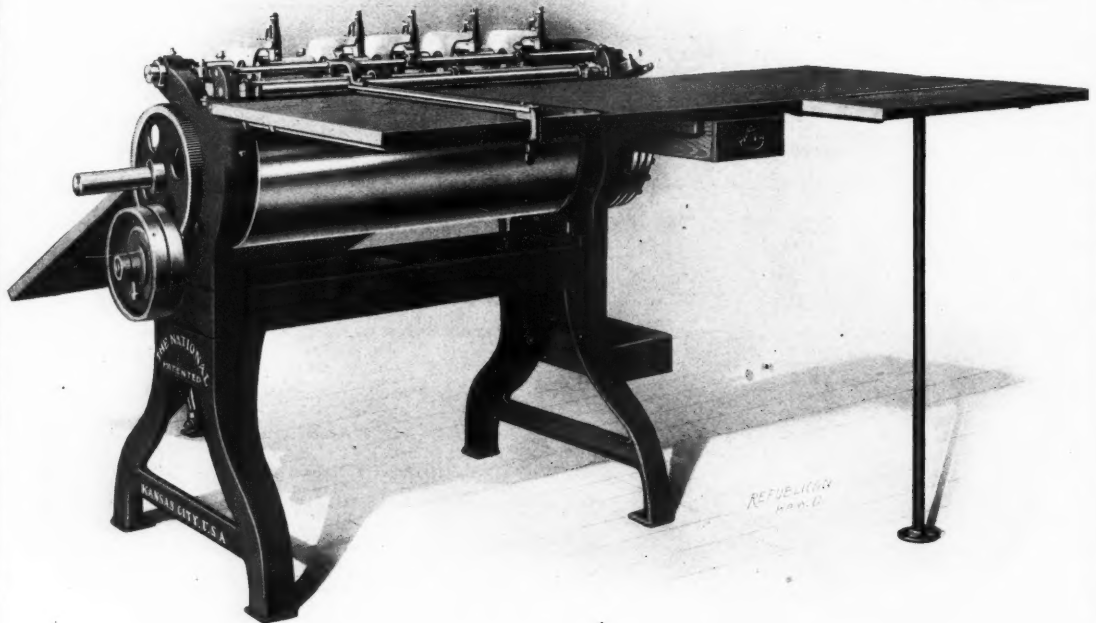
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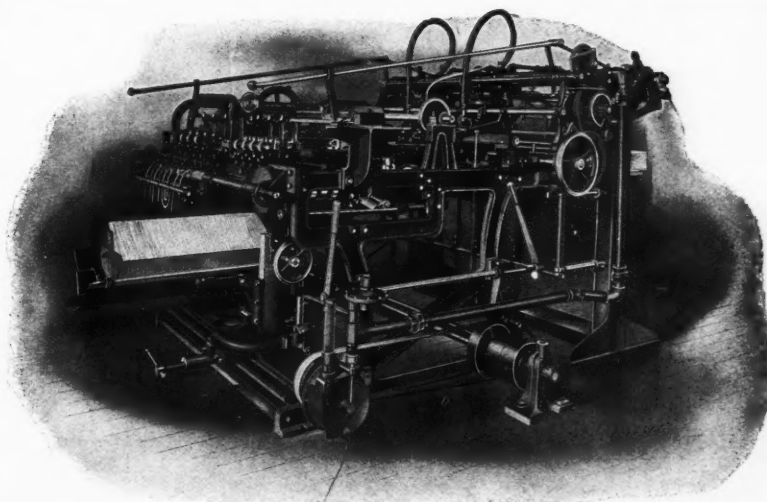
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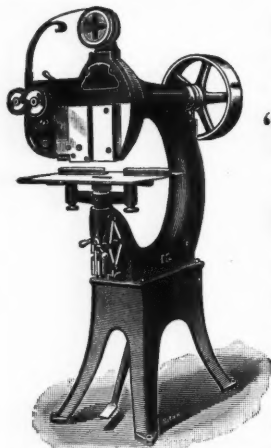
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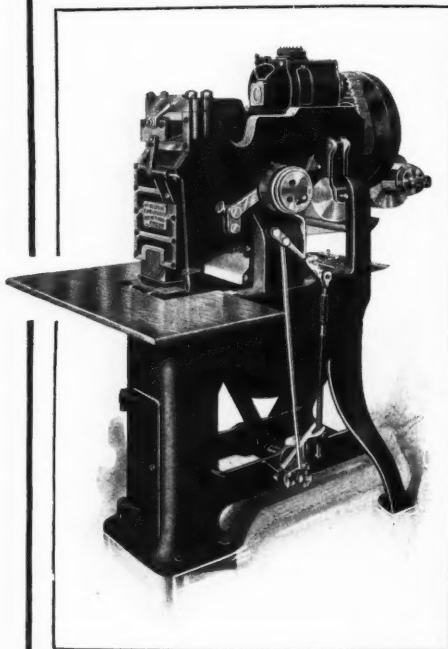
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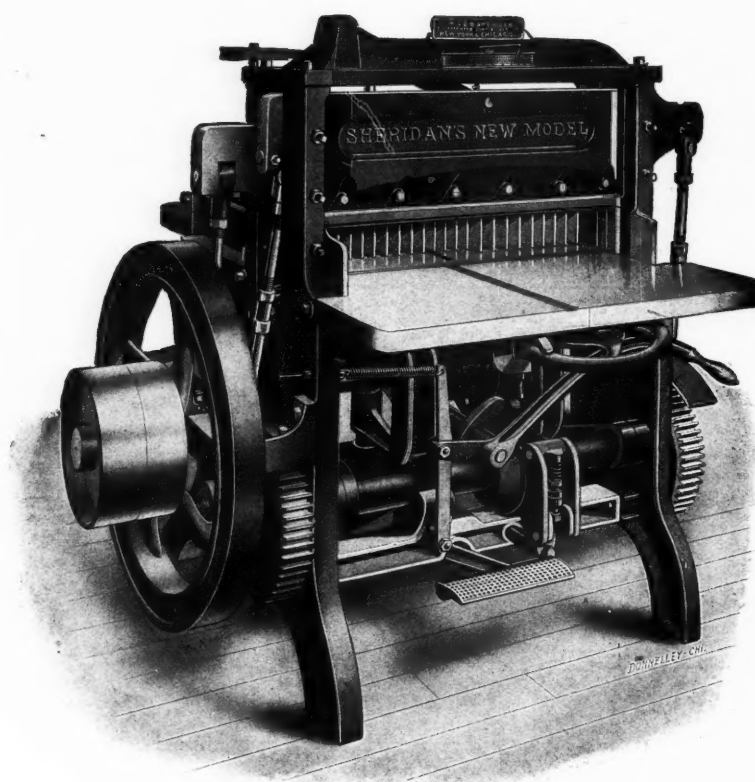
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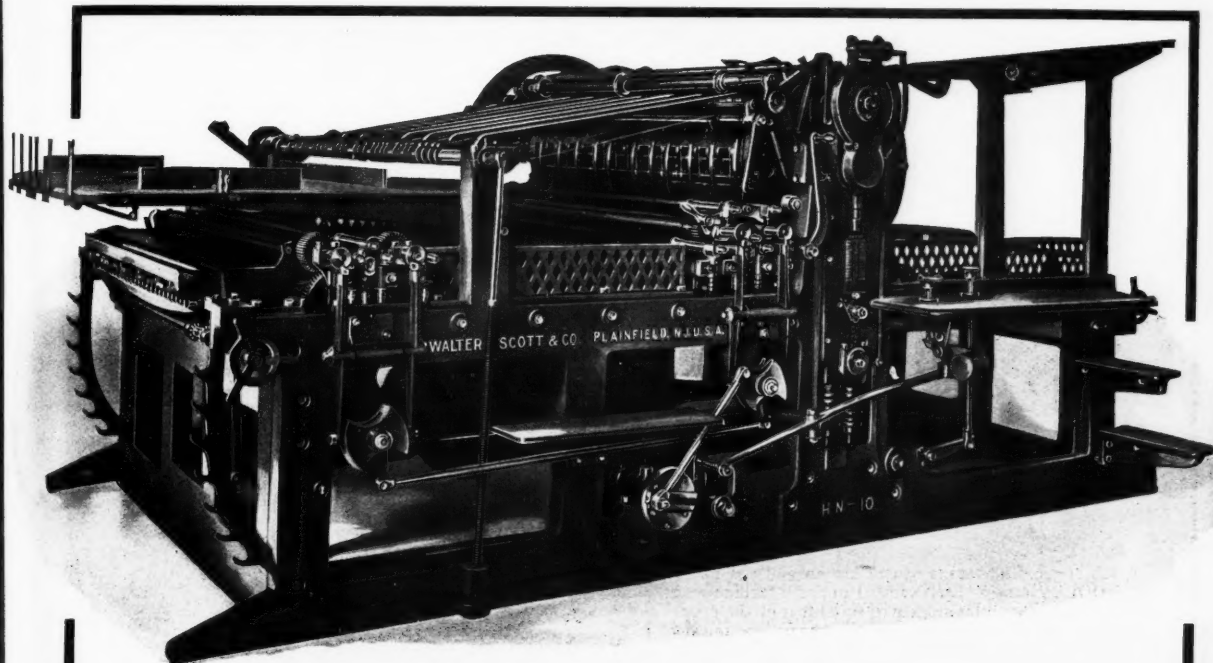
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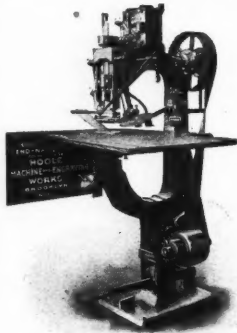
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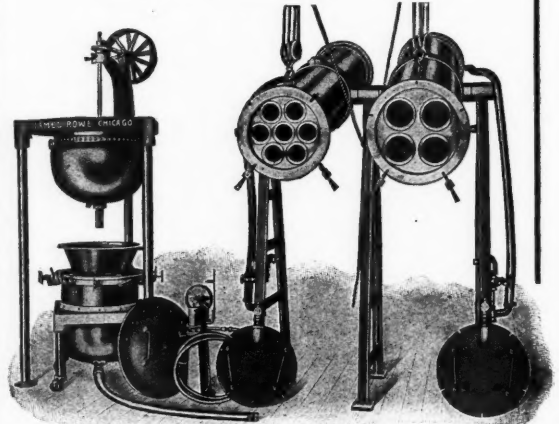
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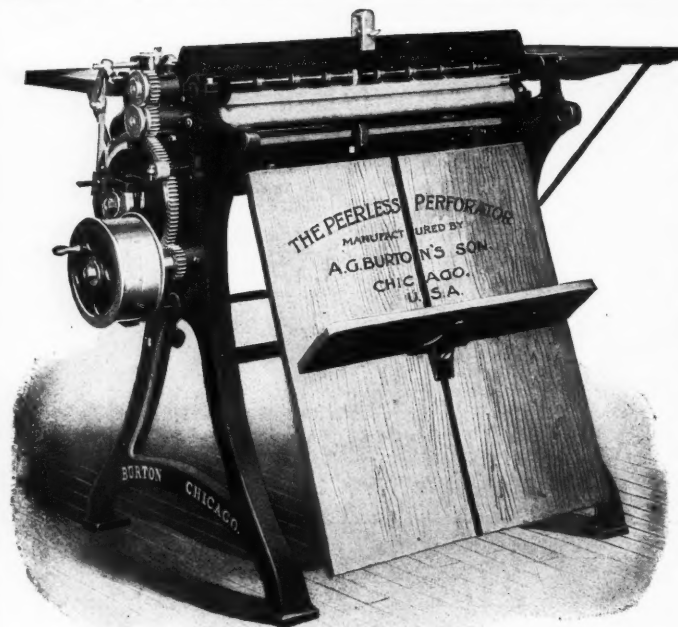


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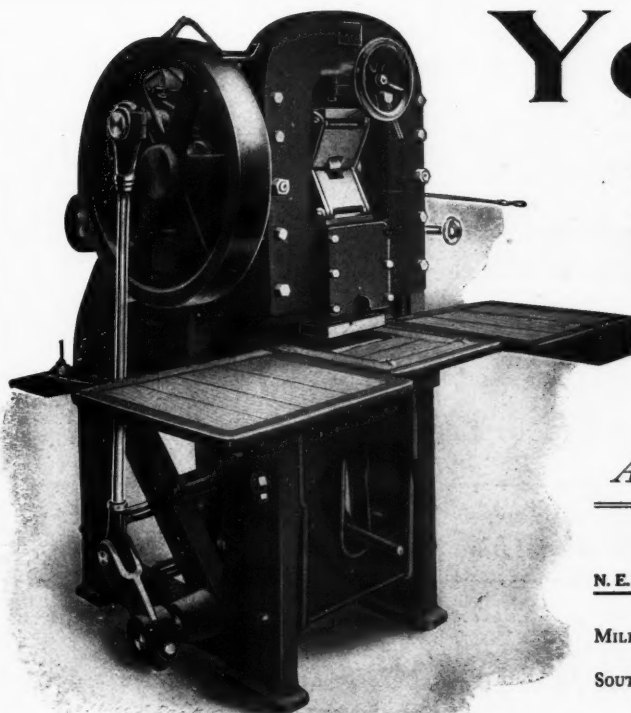
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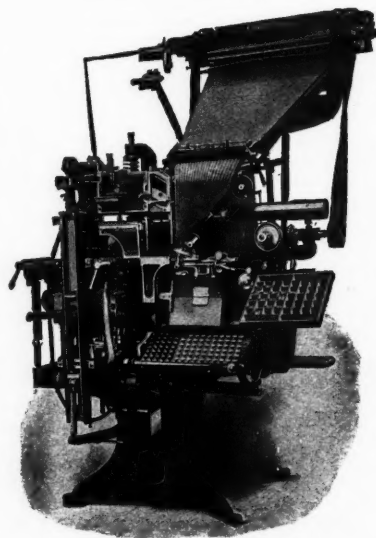
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Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. ¶ If you want other model Linotypes, write us.



We have completed special tools and attachments for the accurate repairing of Spacebands.

**Price for Repairing Spacebands, each - - - 25c.**  
*We Guarantee All Our Work.*

We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.

☐

*If you have a Linotype to sell  
If you wish to buy a rebuilt Linotype*

**WRITE US**

☐

## Gutenberg Machine Company

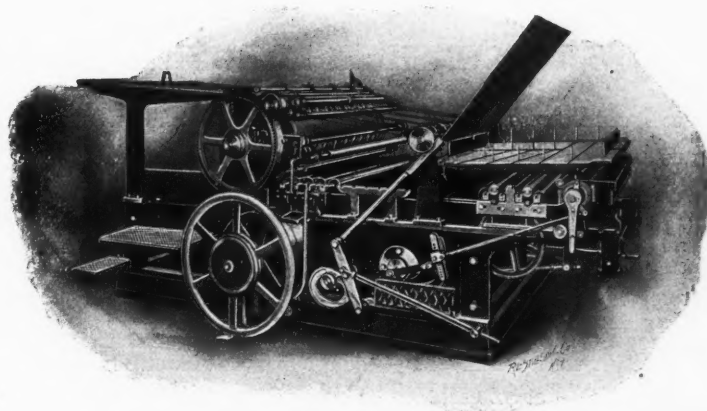
WILL S. MENAMIN,  
President and General Manager.

**545-547-549 Wabash Avenue, CHICAGO**

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of Register, Impression, Speed, Durability,  
Distribution, and other essential elements in  
Printing-press Construction, have all been  
successfully solved by the makers of

## THE WHITLOCK



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as built to-day is the embodiment of mechanical perfection. Its excellent register and good distribution especially adapt it to color-work. Its ease in make-ready and its great speed make it a *profitable* press. Let us tell you more about it. Address as below.

### AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO.  
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Johnson's Court, Fleet St., London, E.C.

### The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

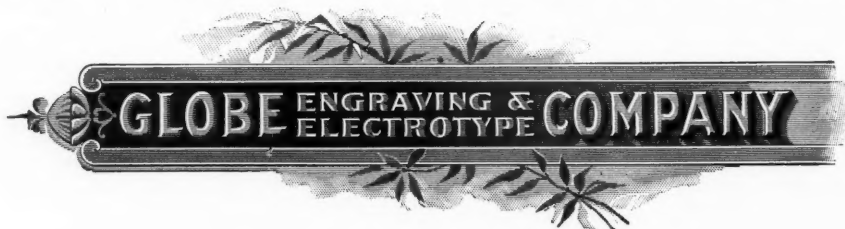
DERBY, CONN.

NEW YORK, Fuller (Flatiron) Building, 23d Street and Broadway

BOSTON, 510 Weld Building, 176 Federal Street

*The Largest Electrotpe Foundry on Earth.*

*An Engraving Plant Equal to Any on Earth.*



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## SOME FACTS TO CONSIDER IN BUYING HALF-TONES

It costs us 7 cents per square inch to deliver an eighty-inch (8x10) half-tone.

It costs us 20 cents per square inch to deliver a minimum (ten-inch) half-tone.

It costs us one-third as much *per square inch* to deliver an 8x10 half-tone as it does to deliver a ten-inch half-tone.

The accuracy of these figures is supported by two facts: First—The audit of a C.P. accountant of records covering the production of 31,312 half-tones, aggregating 551,697 square inches. Second—A full day's output of six 8x10 half-tones for one camera produces \$33.60 at 7 cents per square inch. A full day's output of twelve minimum half-tones for one camera produces \$24 at \$2 each. The only difference in the cost of twelve minimums and six 8x10's is \$9.60 for the extra material in the 8x10's.

**Our Scale of Prices** for half-tones is based as nearly as possible on the cost of production, i. e., a fixed charge of \$1.50 plus 10 cents per square inch.

Less 20 per cent the net prices equal 9½ cents per square inch for 80-inch cuts, 10 cents for 60-inch cuts, 11 cents for 40-inch cuts, 12 cents for 30-inch cuts, 13 cents for 25-inch cuts, 14 cents for 20-inch cuts, 15 cents for 17-inch cuts and 20 cents for 10-inch cuts.

Considering the facts, is it good business to buy or sell half-tones at a uniform square-inch rate?

At our scale-price, the larger the cuts the greater the margin of profit in them. Therefore, while we make no claim of being cheap engravers, we like the large cuts. The larger the cuts the more we hanker for them—even at a price that grows less as the size increases.

**GLOBE ENGRAVING & ELECTROTYPE CO.**

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If you are a buyer of Engravings you should have our *New Scale of Prices*, the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated.

# PRINCESS COVERS

The best COVER PAPER made—The ideal for catalogues



MADE from CHOICEST MATERIAL that PRODUCES

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Established 1837  
Two Mills

*Good Points of*  
**C. & P.**  
**GORDONS**  
 AT A GLANCE

- Built heavier than other platen presses. □
- Have long dwell on the platen. □
- The throw-off is simple and positive. □
- The ink plates are extra large. □
- Bottom roller travels above center of disc. □
- The disc and gears run noiselessly. □
- The chase-clamp is positive and instantaneous. □
- Gear wheels are made of semi-steel. □
- Race-way extra deep, with wide bearing surface. □
- Cam-ways are carefully cut and of great durability. □
- The bed and platen are reinforced. □
- All parts absolutely interchangeable. □
- Best material always used.

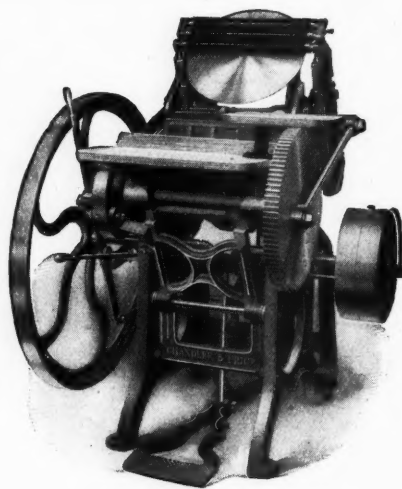
**THERE ARE MORE  
 GOOD POINTS**

ANY PRINTER CAN TELL  
 YOU WHAT THEY ARE

**A FEW WORDS  
 "ON THE SIDE"**

CONCERNING

**Chandler & Price  
 GORDONS**



**THE CHANDLER &  
 PRICE COMPANY**

MANUFACTURERS  
 CLEVELAND, OHIO

*Good Points of*  
**C. & P.**  
**GORDONS**  
 AT A GLANCE

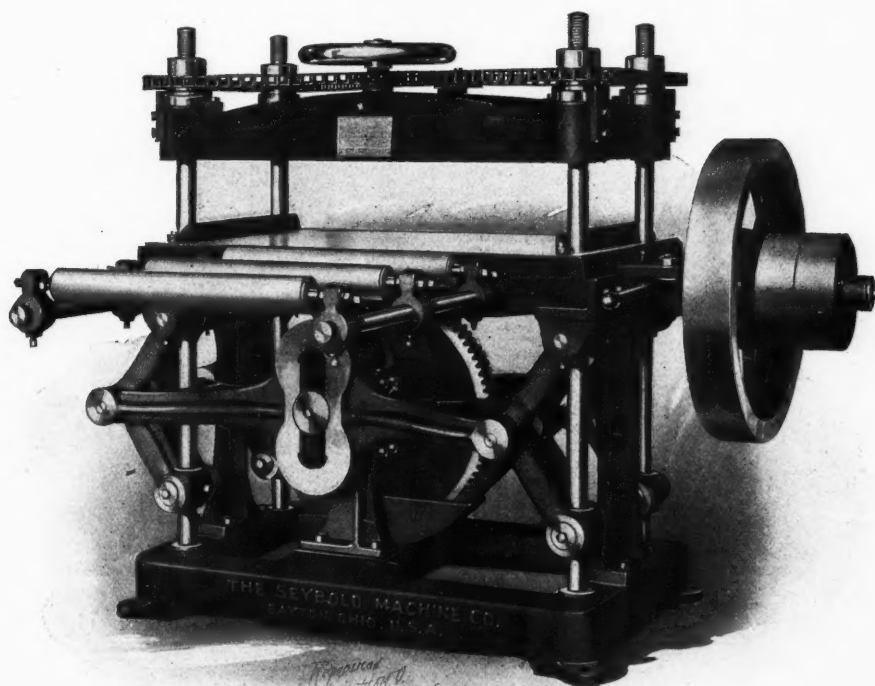
- Made by skilled workmen. □
- Constructed with modern tools and machinery. □
- Perfection in manufacture always sought for. □
- Give best results under all conditions. □
- Price low for such high-grade machines. □
- Give speed with high quality of output. □
- Easy to feed as well as to keep in order. □
- The impression is rigid and powerful. □
- Absolute register is always possible. □
- Are practically noiseless in operation. □
- Presses thoroughly tested before shipment. □
- Over 30,000 are now in constant use. □
- Have yet to hear of one defective press.

**THERE ARE MORE  
 GOOD POINTS**

ANY DEALER CAN TELL  
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# THE SEYBOLD DIE-CUTTING PRESS

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Is built to stand heavy cutting.  
Is easily adjusted.  
Will not stick or break under heavy strain.  
Requires but one-half the driving power of any  
other machine.  
Ask for our new catalogue giving further details.

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# INK INDIVIDUALITY

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Go to the printer who uses The Big Four Printing Ink product and you will find a *particular* and *satisfied* customer—a connoisseur of *fine printing* and good judge of **QUALITY**.

The printer who believes in using good ink is honest with his customer—does not cheat him by using an inferior cheap ink, but uses the best to insure that *lasting* color or tint.

## Boxer Black Ink

Our 25-Cent quality is designed to meet the requirement of the most exacting—has the body, the quality, and the right price.

If you have never tried our inks, suppose you make the test, we to assume all the risk. Read our Guarantee:

### Our Guarantee

To any printer sending us an order for BOXER BLACK: *WE AGREE* to pay charges both ways upon his failure to find the quality as advertised.

*We stand back of every drop of ink we sell you.*

SEND FOR OUR NEW SPECIMEN BOOK

## The Big Four Printing Ink Company

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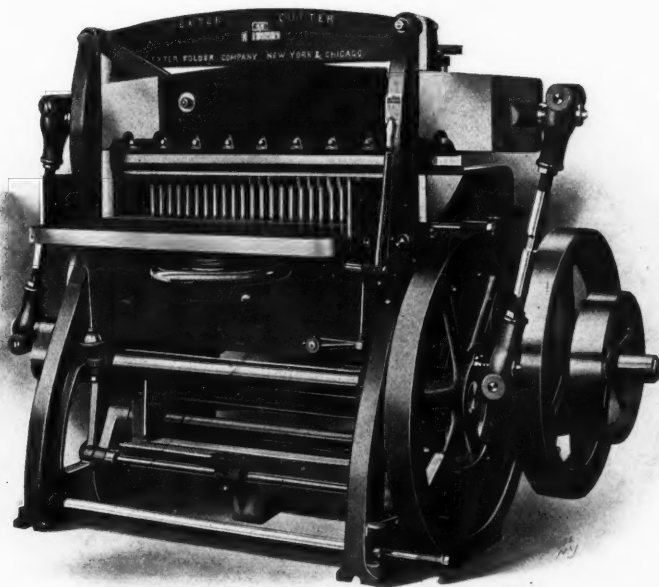
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MAIN OFFICE AND FACTORY

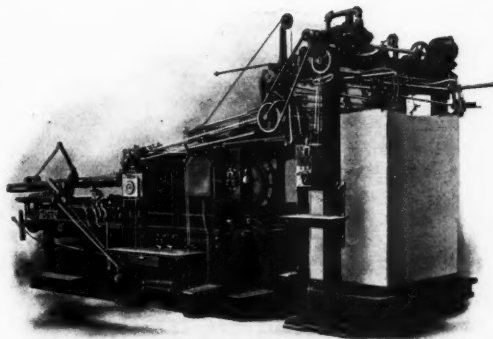
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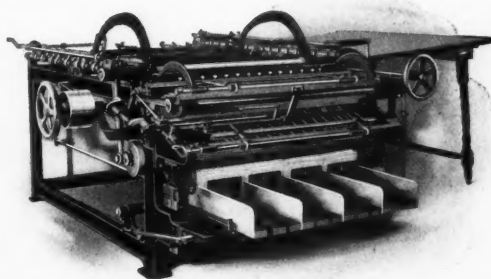
## Folders—Feeders—Cutters



The Dexter Automatic Clamp Cutting Machine



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*The Greatest Efficiency and Best Service Guaranteed*

Write for catalogues and particulars

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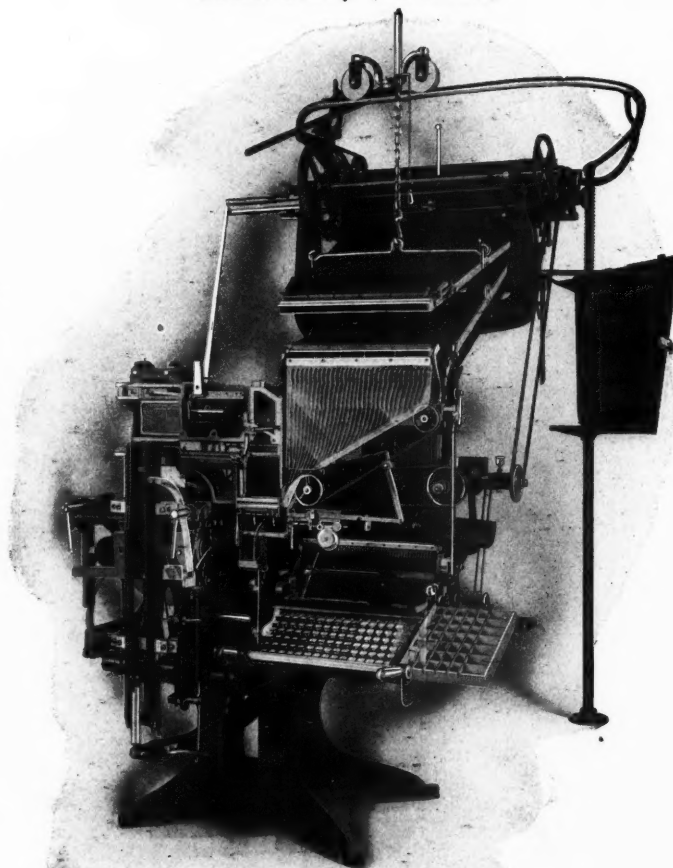
### DEXTER FOLDER CO.

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# THE CANADIAN Quick-Change Double Magazine Mergenthaler Linotype

*Model No. 4 (14-Point)*

Fitted with  
New Patent  
Automatic  
Magazine  
Quick-change  
Attachment  
—  
Two  
Magazines  
Both  
**Full Size**  
with  
Two  
**Full**  
Fonts of  
Two-letter  
Matrices



In Less than  
a Minute  
other  
Magazines  
containing  
Entirely  
Different  
Faces can be  
Substituted  
by the  
Operator for  
those in  
use  
**Without Any  
Lifting  
Whatever**

**Operator can set full speed from either Magazine**

**THE FASTEST DOUBLE MAGAZINE LINOTYPE IN THE WORLD**

*Price \$3,500.00, subject to discount on application*

One keyboard of only 90 keys, four different faces, 360 characters, and a producing capacity only limited by the speed of the operator. **WE INVITE COMPARISON WITH THE DOUBLE MAGAZINE LINOTYPE**  
BUILT AND SOLD BY THE AMERICAN COMPANY

**To Inventors:**

We are prepared to purchase any useful inventions covering improvements on Linotype Machines for the United States, South and Central America, Canada and Europe. Do not sell your invention to any one else before submitting it to us.

**Canadian-American Linotype Corporation, Limited**  
TORONTO, CANADA

# A CHALLENGE

CABLE ADDRESS: "TORTYPE," Toronto.  
"PRODIGIOUS," London, England.

CODES USED: WESTERN UNION,  
A. B. C., LIEBER'S.

## CANADIAN-AMERICAN LINOTYPE CORPORATION

Sole Manufacturers in Canada of Mergenthaler  
Linotype Machines

Limited

London, England, Office:  
8 Boulevard St., E. C.

70-72 YORK STREET

Factory: 156-158 St. Antoine St.  
Montreal

Toronto, Canada, March 10, 1908.

THE MERGENTHALER LINOTYPE CO., of New York,  
TRIBUNE BUILDING, NEW YORK, N. Y., U. S. A.

Gentlemen,—As you have made the statement by letter and through your agents that the composing machines made by your Company are superior to those made by ourselves, we are prepared to have a competition between your make of Mergenthaler Linotype and our own. We therefore challenge you to erect one of your No. 4 Double Magazine Linotypes now in Canada alongside of one of our Model 4 Double Magazine Linotype machines in the City of Toronto. The machines to be run four hours a day for one week, the judges of the contest to be entirely disinterested parties. The competition to be for the sum of one thousand dollars, which is to be paid by the loser to the Typographical Unions of Toronto, Montreal and Ottawa for use in their benefit fund—and to cover the following:

### No. 1. Speed of both magazines and output of matter in 20 and 30 em lines. 20 points.

The time in setting matter to be equally divided between upper and lower magazine each day during the test. Matter must be corrected and kept separate. The largest amount set during the trial on the Canadian upper magazine and the American lower magazine will count 15 points, and the largest set from the Canadian lower magazine and the American upper, 5 points, making the total of 20 points for speed.

### No. 2. Running of distributor. 5 points.

The actual time lost by distributors stopping is to be kept account of during the trial, and the machine having the least lost time against it is entitled to the 5 points.

### No. 3. Quick change of magazines. 5 points.

During the test copy to be furnished which will necessitate the changing of magazine. The time of these changes to be kept account of, and the machine on which the quickest time is made is entitled to the 5 points.

### No. 4. Quality of slug produced. 5 points.

Test to be made as follows: Take the matter which was set on both machines during the test and set it side by side. Take out at random slugs, first from one set and then the same slug from the other set (at least 25 slugs should be taken). These are to be broken alternately and the set of slugs showing the best percentage of solids and good bottoms is entitled to the 5 points.

### No. 5. Simplicity of machine from operator's point of view. 20 points.

TO BE DECIDED AS FOLLOWS:

(a) Which of the two machines will be least confusing for an operator coming from a standard two-letter Linotype.

(b) In which of the two machines will the operator be most liable to detect transpositions, and matrices not responding to the keyboard from either magazine by the customary click sound of the standard machine.

(c) By which of the two machines would the operator be least annoyed by noise when assembling matrices.

(d) Which machine, taken as a whole, appears the simplest to the operators.

### No. 6. Accessibility of the working part of the machines from an operator's point of view. 20 points.

(a) Which of the two machines is most accessible in case of verges, verge springs, escapement pawls, or key rods going wrong on either lower or upper magazine while the machine is in operation.

(b) Which of the two machines is most accessible to the delivery mouth and assembler entrance of both upper and lower magazine.

(c) Which of the two machines, as a whole, is most accessible.

### No. 7. Quick change of magazines on the machines by the operator. 10 points.

Which of the two methods used is the safest and which entails the smallest amount of labor and lifting to the operator.

### No. 8. Simplicity and perfection in working of assemblers and two-letter mechanisms. 15 points.

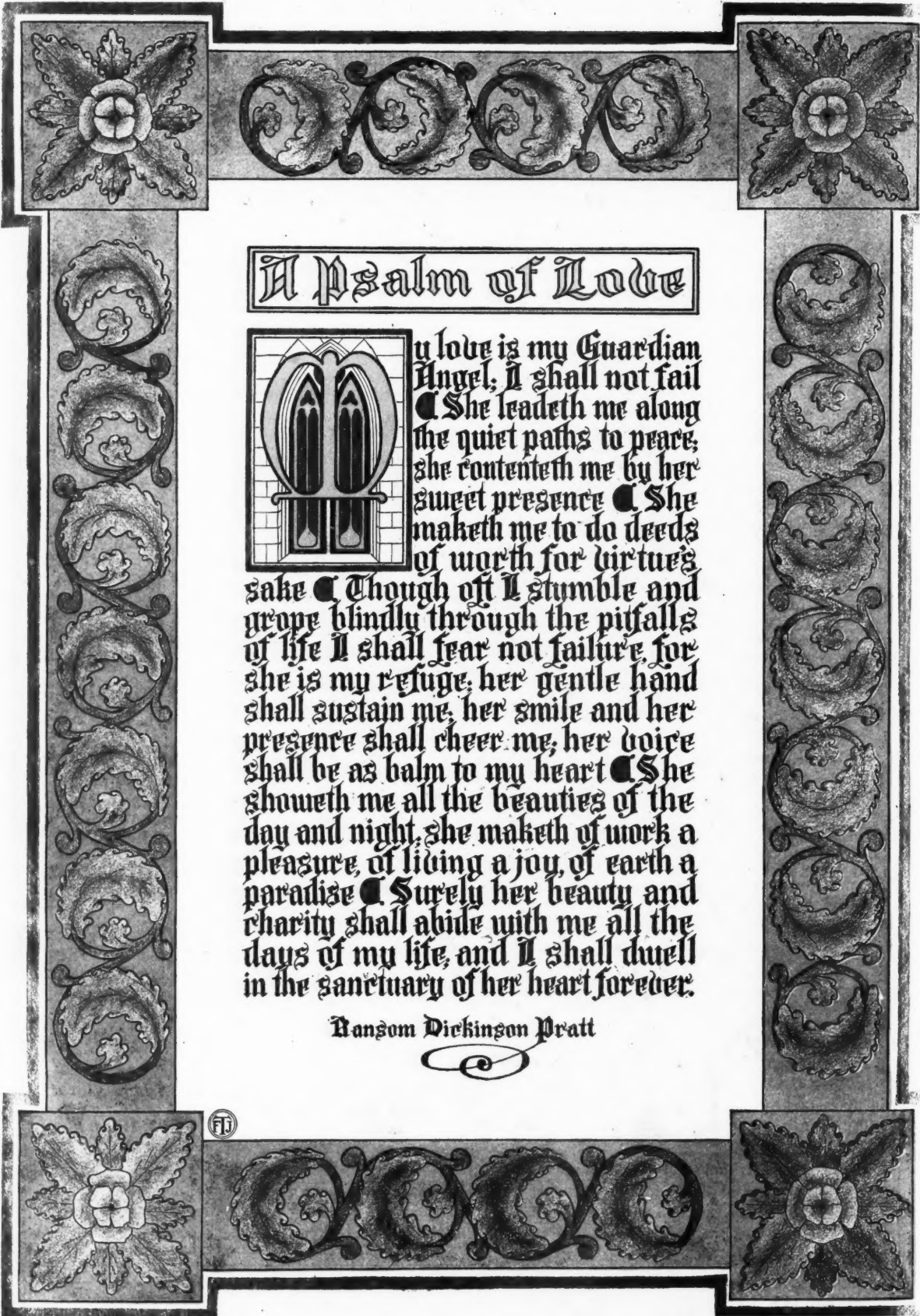
The competition to take place within one month from date.

The award of the judges to be in writing and in detail, the same to be printed in THE INLAND PRINTER, Chicago, at the expense of the loser.

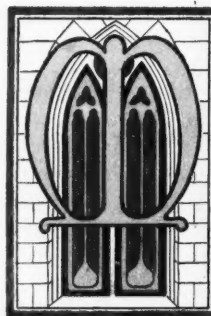
To facilitate the judges in making their decision, a total of 100 points to be allowed on the above eight items, divided as before mentioned.

Yours very truly,

CANADIAN-AMERICAN LINOTYPE CORPORATION, Limited.



## A Psalm of Love



My love is my Guardian  
Angel; I shall not fail  
She leadeth me along  
the quiet paths to peace;  
she contenteth me by her  
sweet presence. She  
maketh me to do deeds  
of worth for virtues  
sake. Though oft I stumble and  
grope blindly through the pitfalls  
of life I shall fear not failure for  
she is my refuge; her gentle hand  
shall sustain me; her smile and her  
presence shall cheer me; her voice  
shall be as balm to my heart. She  
showeth me all the beauties of the  
day and night; she maketh of work a  
pleasure, of living a joy, of earth a  
paradise. Surely her beauty and  
charity shall abide with me all the  
days of my life, and I shall dwell  
in the sanctuary of her heart forever.

Ransom Dickinson Pratt



# The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XLI. No. 2.

MAY, 1908.

TERMS { \$3.00 per year, in advance.  
Foreign, \$3.85 per year.  
Canada, \$3.60 per year.

## ANOTHER "DAY'S WORK" STORY.

(WITH USUAL APOLOGIES.)

BY A PRESSMAN.

I

T was a good two hours after quitting time, and for a wonder, there was no overtime being done on any machine in the big pressroom of the Pushem Company.

After the ceaseless roar of the day's run, the silence seemed almost unnatural, although outside could be heard the rumble of electric cars and the shrill cries of

the newsboys as they unloaded their "Sporting Uxtrys" on a credulous public.

It had been a hot August day, and with the coming of night the badly ventilated pressroom reeked of cheap inks and oils; a burnt leather odor from many slipping belts helped heighten the effect, and altogether it was a place that no human would willingly spend a moment in.

Of course the "night watch" was supposed to visit the pressroom every hour, but on such a night as this who could blame him for preferring a friendly breath of cooler air and a sociable pipe with the patrolman on the beat, even though a grated door were between them?

Small wonder then that the listening presses at last thought their chance for a friendly visit had come, but it must be known that their voices sounded at first very strange to each other, and certainly no human ear could have understood their loudest word.

Being farthest back in the dark corner, and hence not easily identified, an old Campbell book and job was emboldened to make known to his neighbor, a brand-new Miehle, some of his troubles. In a wheezy, weak voice he began.

"And so you think this is a gay life, do you? and that keeping up an eighteen-hundred gait all day is fun? Let me tell you, my son, that after you have done that for twenty-five odd years, as I have, it won't seem so funny," and his voice was lost in such a prodigious sigh that he might have been suspected of a loose air plunger, except that his wire springs were always in evidence.

The new Miehle was so taken aback by this dolorous speech that it could think of no suitable reply, so the Campbell rambled on.

"Yes, the time was when I was new and you could see my bright work on a dark night. Then I was the Old Man's pet, and one of the finest printing-machines on the market.

"And they used to push me up to eighteen hundred — yes, nineteen, twenty — an hour, and for a while it was great fun; but now —" and again he sighed.

"Whose fault was it?" broke in a little old Potter pony drum; "Why didn't you remain the Sultan's favorite instead of becoming a discard?"

Without deigning to notice the irreverent interruption, the old Campbell continued.

"I was all right for speed, was built for it and enjoyed it so long as they gave me the right kind of work to do. Those good old days of nice type-forms and easy printing — will they ever come back again? I fear not.

"Can I ever forget the first time I heard my pressman talk of a 'half-tone' and how we all idly speculated on what it could be."

"But," up spoke the Miehle eagerly, "a half-tone isn't anything at all bad. All day I have been giving a lot of them just enough of a squeezing to make fine impressions. Indeed I like half-tones — they're jolly nice things."

"Which shows how little you appreciate my troubles," replied the Campbell. "They have about killed me with them. Well do I remember the first form of half-tones that was put on my bed; how I wondered what I would be expected to do, and —"

"Let me tell you about it," broke in the Potter pony. "It was a holy circus. Old Bill, who was running the Campbell then, had never seen a half-tone before and so was pretty nervous. Partly because of this, and more because the half-tones were etched on zinc and so shallow that an extra tissue made 'em bottom, that make-ready took Bill more'n a day. After awhile the Old Man came in and asked Bill how he was coming, and not quite liking the way Bill answered, he took a look for himself.

"Such a cussing you never heard, and for good reason, too. That tympan was one soggy mess of paste and tissue. The Old Man gave it one quick yank, and it laid on the floor. He made Bill start all over and finally between them it was ready to run."

"Yes, I remember," said the Campbell, "and then my troubles began. Bill was awful sore of course, and partly because of the calling down the Old Man gave him, he forgot to give me any oil in my cylinder boxes, and this at a time when I needed it worse than I ever did before in my life. For those half-tones humped up my cylinder and sprung my bed, and if I ever needed babying it was just then.

"After awhile my box on the gear end began to get warmer and warmer, and so much extra friction made me run harder and not up to speed. So Bill put some powdered rosin on the belt, growling that half-tones ought never to have been invented."

"And then came the grand smash," resumed the Potter pony. "I heard Old Campbell groan a few times and then that cylinder box set tight — froze, they called it — although that's a funny name for a box that sizzled when you spit on it. The cylinder gear broke into a dozen pieces, the intermediate lost half a dozen teeth, one of them went around into the driving pinion and sprung the shaft, and there was 'hell to pay and no pitch hot,' as old Bill remarked quite to himself."

"And it was a good long rest I had then," rejoined the Campbell. "And old Bill came near getting a permanent one, too. But he showed the Old Man that a little 'blow-hole' in the cylinder gear must have been the cause of the smash, and after supper came down with a pal of his and fixed my cylinder box. It has been rough ever since, though, and I have never felt just right there."

"Speaking of dry bearings" — and they all listened quietly, for it was a big Cottrell stop-

cylinder speaking, "have you heard my delivery to-day? It has squeaked until I felt ashamed."

"No wonder," chipped in the Potter pony, for the Cottrell delivery was known as the "Brooklyn Bridge," and had indeed many pieces and bearings.

"But, seriously," went on the Cottrell, "must we grind ourselves out just because some careless feeder merely shakes an oil can our way instead of really oiling up? I think it an outrage." And the Cottrell frowned in that rather superior way that perhaps was excusable because of his eastern birth.

Then a 60-inch Optimus, feeling that he too might have a part in the shop talk, made known that his lot was not always a happy one.

"Some feeders oil up good, and some don't," he said, "but after all that is all in the day's work. Sometimes you get a lot of oil and again you must get along with the memory of it. What I kick about is being run out of line.

"My man has the gear end of my cylinder set down a thick paper lower than the other, and the worst of it is, I've been running that way for two months."

"But don't you get warm?" said the new Miehle. He remembered that when he was first set up the erector had pronounced him a "d — tight-fitting machine," and had called down divers maledictions on certain whilom friends of his in the erecting room at the "shop." And, too, he remembered that because his cylinder boxes were very, very warm, they had been slushed with oil and graphite for three or four days, and during all this time an electric fan had to be turned on his sadly overloaded and sizzling hot driving motor.

"Yes," sadly assented the Optimus, "the boxes on both ends still run warm, and you know that my eccentric lift has got to be just right or the impression trip won't always work. When it misses, my feeder stamps on the lever and uses shocking language. Sometimes I wonder what I was made for."

"I heard my man telling a curious thing to his boss the other day," quietly broke in an old Cottrell back-delivery two-revolution. "He said that over on the West Side, in a new pressroom just started up, the feeders were not boys nor yet girls, just machines like you and I. And he said that the presses were turning out better work and more of it than —"

"I can't abide such new-fangled notions," put in the old Campbell. "When a good feeder climbs my step and slams a heavy lift of stock down on my feed-board, I know that we are pals, he and I, and it's a real comfort to have some companionship when you're growing old. Who could feel any affection for a steel and iron and brass feeder, without an ounce of blood in its veins! If ever they hitch one of those things to me I'll feel like a

horse carrying a sewing machine on its back. I sure will."

"Small danger of you're having any chance," sniffed the new Miehe. "These new feeders cost 'most as much as a press, and if any one in the crowd ever gets one I think it will be a young, sly chap hailing from Chicago, Illinois."

"But speaking of that same new pressroom," went on the old Cottrell, "they've another good plan. Every press is oiled all over, twice a day, by a man who makes it his business to put on a little oil just where it's needed. From 6 to 7 in the morning and 12 to 1 at noon he is busy oiling. At other times he just helps around the room."

"That sounds good to me," said the old Campbell, "for if my roller sockets had been attended to that way, my form rollers wouldn't be jumping up and down like so many young rabbits."

"Nor my distributor-roller screw threads worn as thin as a visiting card," said the Potter pony.

"Nor would you have heard my delivery squeaking all day," observed the Cottrell stop-cylinder.

So between them all it was agreed that the plan of having presses oiled by feeder boys was an uncertain one at best, and that a regular oiler would save them time and more than earn his pay.

But the next morning each press received the same scanty or overabundant squirt of oil at the hand of his hurried feeder, and shortly after 7 o'clock the roar and racket of another day's run had commenced, and not a single one of the presses could hear itself think, to say nothing of making its voice heard.

#### NEWSPAPERS AND ADVERTISERS.

It is a gratifying fact that very rarely does the advertiser assume any relationship to the newspaper other than as a simple buyer of publicity; he ascertains from the sources best available the extent and quality of the publicity, and then bargains for it with the representatives of the business department of the publication. This is the ideal relationship and the only one that can endure without friction or penalty to either party to the transaction. On the other hand, there are some buyers of newspaper space who imagine, because they are liberal patrons — because, forsooth, they pay large advertising bills — they thereby are privileged to dictate the policy and are licensed to have a voice in the treatment of the news or the discussion of public questions. An advertiser who assumes or asserts this right strikes a blow at the most cherished possession of a free people, for he, unconsciously, perhaps, but nevertheless directly, seeks to abridge the privileges of free speech and independent thought. A buyer at a store, a depositor at a bank, a customer of a factory has the privilege to withdraw his patronage if the wares do not suit in price or quality, or if the treatment he receives is not satisfactory; but along with this right he does not undertake to tell the merchant, the banker or the manufacturer what he shall believe, what political, social or religious views he shall hold, what economic principle he shall maintain.—  
*George W. Ochs, publisher Philadelphia Public Ledger.*

Written for THE INLAND PRINTER.

#### GOOD TASTE IN PRINTING.

BY F. J. TREZISE.

It is a hard matter for the printer who is given copy for a *fine* job to do a five-minute piece of practical composition and then let good presswork, good ink and good stock combine to make a good job. The man who learns to hold himself to the simple things can be relied upon to do the elaborate kind when the occasion will permit.



THE key-note of what constitutes good printing was recently expressed in a booklet issued by an advertising bureau. Incidentally it may be mentioned that the booklet, which was the product of the White Advertising Bureau, Seattle, exemplified the sentiments of the text. A few of the more pointed paragraphs follow:

Some women select the costliest materials and employ the most expensive dressmaker — but the modest little woman with the modest income is the better dressed. . . . Simply taste.

A man spends \$100,000 in a house, another \$2,500, and you and I would rather live in the \$2,500 house. The man who planned and built the \$2,500 house mixed money and good taste and got the better result.

Two people order a two-dollar dinner and one of them has to order two dollars' worth more in order to get something to eat — and the other gets a meal that makes you and I envious. . . . Taste — simply taste.

The price you pay for printing doesn't mean that it is good — price, presses, type, paper and ink don't make good printing. Good printing is good taste.

As job printers we can well afford to repeat this last sentence several times, until we are thoroughly familiar with it. Good printing is good taste. We are all willing to grant this, but from much of our work one would infer that this was the farthest from our thoughts, and would imagine that our idea of good printing was elaborate arrangements of rules and ornaments in several colors — not altogether unlike the \$100,000 house in the building of which good taste was not considered.

Then the question naturally arises: "What constitutes good taste?" On first thought one would say that in printing good taste consisted in knowing where to place the type, rules, decoration, etc., to be used. However, this is only partially correct. Let us put it in this manner: Good taste in printing does not altogether consist of a knowledge of what to use and where to use it; *rather does it consist of a knowledge of what not to use.* Look over the specimens of printing which you may have on hand and note what a large percentage of them could be greatly improved by a process of elimination — how a rule left out here and an ornament omitted there would greatly benefit the job. And yet when you come to criticize them you find few jobs to which you would care to add anything. They are all overdone

rather than otherwise. Nearly all of them resemble the \$100,000 house.

Good taste, then, for most of us, consists of knowing when to leave things out of a job. The job compositor who can learn to let the ornament case alone has made great progress. Not that ornaments, borders, etc., should never be used —

who knows when his job is finished has mastered the greatest difficulty which confronts the job printer.

Beauty is always in good taste, and Emerson says that "We ascribe beauty to that which is simple, which has no superfluous parts, which exactly answers its end." Judging it on this basis,

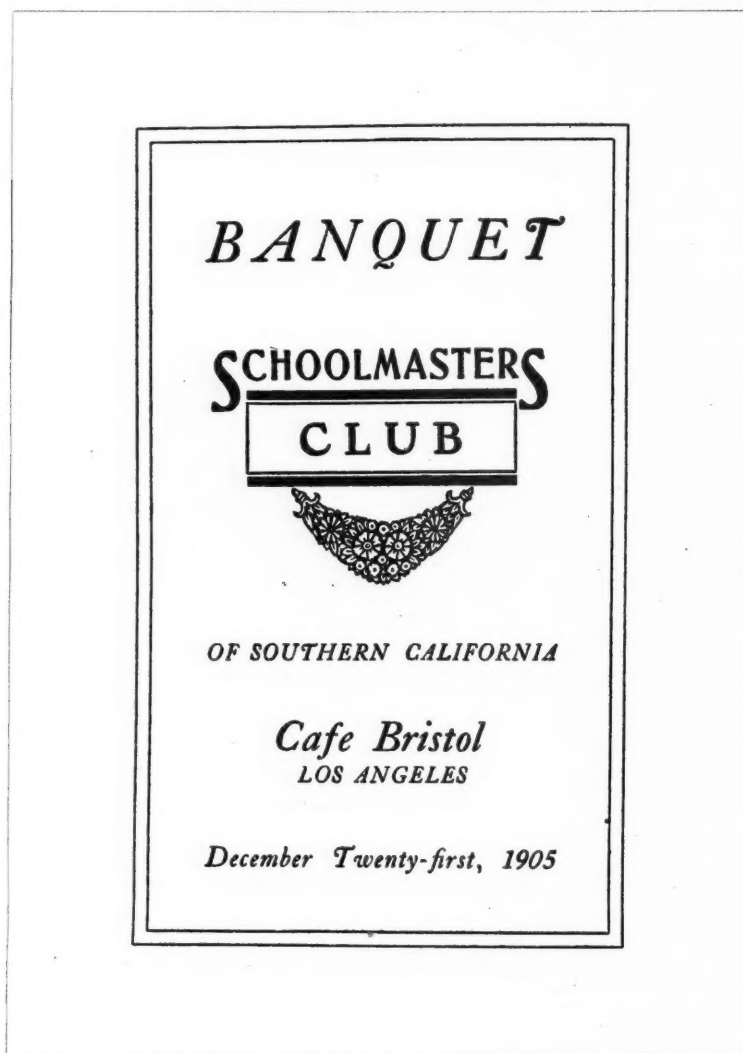


FIG. 1.

This page contains several type-faces, rules and ornamentation, and took probably twice as long to set as did Fig. 2 — yet the result is not pleasing.

but that they should be used only when such use is thoroughly justified. We frequently hear compositors complaining that they could do much more artistic work if they had a case of good ornaments. A job, in order to be good, must be decorated! Just as though a page or a panel on which is properly placed a line or lines of type of a good design — not the "decorative" faces, but the so-called plain old-styles, italics, etc. — is not decorated in the best possible manner. The man

what becomes of most of our ornaments and decorations?

We come, then, to the position that good taste is simplicity. The Japanese are a most artistic people, and yet they use the simplest and least extravagant things in decorating a room. It is said, for example, that a Japanese will hang but three pictures in a room at a time, keeping the rest in a storeroom and changing the ones that are hanging for others when he becomes tired of them.

To illustrate: We have two title-pages for menus for banquets, shown herewith as Figs. 1 and 2. Fig. 1 is not a good piece of printing; neither is it far, if any, below the average of the general run of printed things of its kind. It may be taken as a fair example of what one usually finds. The original is printed in two colors —

parallel rules as that used in Fig. 1. But here the similarity ends. But one series of type is used, and that a "plain" old-style. Not only that, but every line is set in capitals and lower-case. No underscoring, no panels and no decoration except the type and the seal of the society. A piece of printing absolutely simple; it has no superfluous

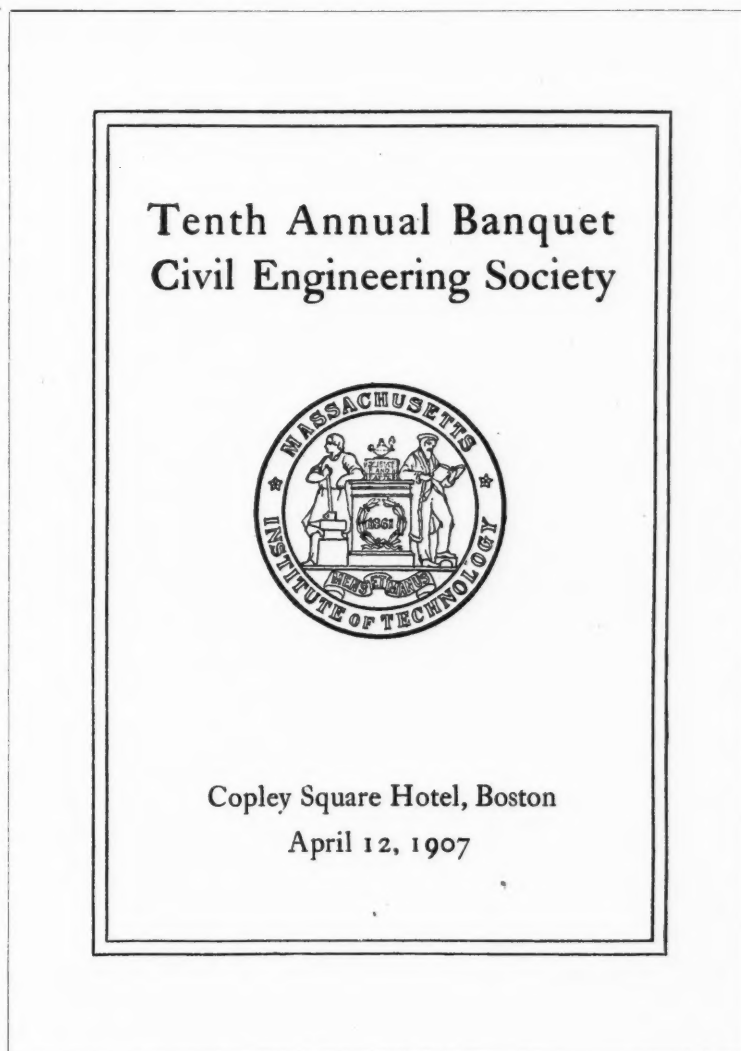


FIG. 2.

A piece of printing absolutely simple. We can not dispense with any part of this job; and surely there is no desire to add anything to it.

dark blue and light yellow-green — on light-blue stock. Three different type-faces are used, one of them — the italic — being used in both capital and lower-case lines. Rules and an ornament — neither of which is called for — add to the general complication. This is the equivalent of the \$100,000 house — two colors, rules, ornament, several series of type, but — no taste.

In direct opposition to this is Fig. 2. The compositor in setting this job used the same border of

parts; it exactly answers its ends. We can not dispense with any part of this job; and surely there is no desire to add anything to it. A comparison of these jobs is like the comparison of the two houses. Fig. 2 required half as much press-work as Fig. 1, less than half as much time for composition, and is the better job.

Verily "the simplest things are the best, and likewise (for many of us) the hardest to do."

We all have the desire to possess this good

taste; we admire the work which those who do possess it produce — and in our desire to acquire it we wrongly imagine that we can do so by following and copying their ideas. While a study of the methods of the old masters is invaluable to the art student, that study alone will never make a painter of him; likewise, looking at the work of the better craftsmen and trying to imitate it will never bring out the best that is in the printer. He must understand the principles underlying the production of these good pieces of work.

Let us get away from this striving for a doubtful "originality" in our product. Let us instead get back on to the basis of the fundamental principles of design — one of the greatest of which is simplicity.

#### "PRINTERS AND CONSUMPTION."

Among the helps to right living that emanate from the Chicago Health Department is a weekly circular dealing with some phase of the problem of how to keep well. Recently one was devoted to a consideration of "Printers and Consumption," and while the writer is rather an alarmist, it contains a few hints that the reader can act on immediately.

There are few trades more subject to an excessive death rate from consumption than that of the printer.

The above statement is made by a well known expert for one of the leading life insurance companies. And he adds that this is fully borne out by the experience of his company with printers as risks. Tabulated figures show that out of 1,384 deaths 527 were from consumption, a death rate from this disease alone of over 38 per cent.

But this is not the whole story. In addition to the deaths from consumption, 1.2 per cent died from some other tuberculous disease, 7 per cent from asthma, 1.2 from bronchitis, 10.8 from pneumonia, and 1.7 per cent from other respiratory diseases, making a total mortality of 53.7 per cent from diseases of the lungs and air passages.

Now, consumption, bronchitis, pneumonia and influenza are bad-air diseases. This means that impure air is a big factor in producing these diseases. The figures just given as to the death rate among printers also mean — if they mean anything — that printers need to go on strike for more fresh air. That while they are demanding and are receiving good wages, a plentiful and unfailing supply of good air should also be written in the contract.

Another appalling feature of the high death rate among printers from consumption is the fact that most of the deaths occur while the victims are young and in the early prime of their working lives. In proof of this statement, glance at these figures: Out of 299 printers that died between the ages of fifteen and twenty-four years, 142 or 47.5 per cent died of consumption; out of 392 deaths between the ages of twenty-five and thirty-four, 217 or 55.4 per cent were caused by consumption, while between the ages of thirty-five and forty-four, out of 297 deaths there were 116 or 39.1 per cent; and between the ages of fifty-five and sixty-four only 9.5 per cent. But in this trade the consumptive mortality is excessive for all the age groups under sixty.

According to the United States census of 1900 there were 141,000 printers and pressmen, about 8,000 lithographers and about 3,000 electrotypers and stereotypers, making a total in these allied trades, in each of which the consumption death rate is excessive, of 152,000. The average consumptive death rate from these trades is 39.9; that is, 39.9 per cent of all deaths among printers, pressmen, lithographers, stereotypers and electrotypers are due to consumption. Add to this the deaths in the same trades from other forms of tuberculosis, bronchitis, pneumonia and influenza, all bad-air diseases, and you have a total of over 50 per cent.

The writer used to be around printing-offices a great deal. He happens to remember that the printers had a habit of knocking on their cases whenever an unusual or startling piece of news came into the composing-room. Certainly the facts and statements submitted in this talk should at least make the type "sit up and take notice," and possibly call a chapel meeting to discuss fresh air and how to get more of it into their work places, not forgetting either their brothers, the pressmen, in the basement.

It is doubtless true that the conditions under which printers work are improving all the time. But the fact remains that they are still bad enough to be largely responsible for the high death rate among those who follow this calling. Then, too, the work places are not wholly responsible. There are other factors which enter into the problem, among which are irregular habits, lack of proper food and rest. But, in any event, it rests largely with the printers themselves as to the things to be done to stop the frightful death rate in their ranks from consumption.

Written for THE INLAND PRINTER.

#### WEIGHT FONTS OF JOB TYPE AT BODY-TYPE PRICES.

BY R. W. NELSON,  
President, American Type  
Founders Company.\*



HE present practice of selling weight fonts of job type at body-type prices and discounts is an innovation on the part of all type-founders which, if understood and appreciated by printers, will, undoubtedly, become an established custom. It is a step in the right direction and beneficial to the printer under all conditions and to the typefounder under certain conditions. It will only prove beneficial to the typefounder where it shall result in a liberal increase in purchases of weight fonts of most-used sizes of standard faces.

The question has often been raised by the printer as to why a higher price was charged for job type than for body type, when made from the same metal; the answer might be, that the reason is the same as that of the printer for charging a higher rate for printing one token than he does for printing many tokens. The make-ready of the typefounder is relatively more expensive than the make-ready of the printer.

In the case of body type, it is not infrequent that a series composed of six, eight, ten, eleven and twelve point sells to the extent of one hundred thousand pounds and, occasionally, to the extent of one million pounds or more, cast from the same matrices, with a very moderate amount of advertising, and sold in quantities varying from twenty-five pounds to five thousand pounds.

In the case of job type the series is much larger, as a rule, running usually from six-point to seventy-two point, but the sales, except in rare cases, do not amount for all sizes to more than a fraction of the number of pounds sold of a single eight-point body type.

As the expense of designing, cutting, fitting and advertising type-faces must eventually come out of the sales, a good series of six sizes of body type, although sold at a much lower rate than job type, yields a larger net return to the founder than many series of job type each having perhaps four-teen sizes.

In European countries small job fonts are not provided, the demand there being usually for larger fonts, frequently amounting to several hundred pounds of a single size. Small fonts have been supplied in this country for a long period, owing perhaps to the large number of new offices that

\* NOTE BY THE EDITOR.—This statement by Mr. Nelson was made in the form of a letter in response to a request from THE INLAND PRINTER. The importance to the trade of any statement that may be made by Mr. Nelson is fully appreciated, and what is here furnished is presented as a special contribution on a subject in which every printer is interested.

have been established in small and undeveloped territory, where small fonts answered the requirements of the printer.

Competitive conditions have also caused all founders to reduce the size of job fonts below that established some years ago, one founder contending that it was better to put up job type in small units and to separate caps from the lower-case, thus enabling the printer with a modest investment to purchase as many cap or lower-case fonts as he saw fit. Undoubtedly the small job font, on account of the demand for it by small printers and its convenience in the case of nearly all printers, will remain a permanent feature of the typefounding business. There has been, however, with the growth of the country, an increase in the size of printing-offices, until now there are very many printing-offices whose work requires large fonts of certain sizes of different faces.

It has seemed to me to be unjust to charge a printer, who is willing to order a large font of job type, substantially the same price as is charged when he, or any other printer, orders only a small font. It is frequently the case that a printer may require for his special work a large font of either six, eight, ten or twelve point, or even a larger size of one series, but only small fonts of some of the other sizes. His requirements for the large font of job type, which may run from twenty-five pounds to possibly five hundred or one thousand pounds, as occurs occasionally, should be supplied by the typefounder at a lower price, not only because he has assisted in reducing the investment of the typefounder, but because the actual cost of producing that type in such quantities is materially lower in labor expense, fonting, billing, shipping, etc.

The American Type Founders Company decided, therefore, to experiment by offering job type, where ordered in weight fonts, at body-type prices. Perhaps the most notable face that was sold in this way is Cheltenham Old Style. Partly because of this reduced price, and partly because of the attractiveness of the face, the sales were phenomenal. We then added other members of the Cheltenham family to our body-type list. The experiment seemed to justify a further procedure along this line and the company is now selling all of its job type (with a few exceptions, such as Scripts, Music, and three or four other very expensive and rarely called for foreign faces) at body-type prices, when ordered in weight fonts.

Where the demand is confined to faces of which there is a liberal sale, we are making a satisfactory profit on such sales, but where the order is for some old or rarely called for face, which has to be cast to order in a twenty-five pound font, we are losing money, for no foundry can cast an individual font of twenty-five pounds of job type and sell

the same at body-type prices and receive back the cost.

Thus far, however, the orders we have received for job type in weight fonts have been chiefly for our later and more popular faces, and we are fully satisfied with the results obtained. I believe this practice will result in popularizing large fonts with printers, leading to a very large increase in sales of job type in weight quantities.

If there should be an increase in the cost of metals, such as occurred during the past two years, when antimony advanced three hundred per cent, and tin, lead and copper over one hundred per cent each, there would have to be an increase over the present prices, but in view of the present condition of the metal market we are well satisfied with existing prices and results.

The printer, of course, will be materially benefited by this greatly reduced price of job type in weight fonts; there is scarcely a printer who can not use some size of some face in a twenty-five pound font, and the larger printers need several sizes of a great many faces in liberal quantities. The advantages to the printer in having large fonts are so manifest as to hardly need more than a suggestion. It takes no more case or cabinet room to hold a twenty-five pound font than a five-pound font, and with the larger font a job of important size can be completed without difficulty and without pulling sorts.

The present practice which confines display work to a limited variety of faces and a limited number of sizes of the same series or, at the most, to the same family, increases the advantage of buying job type in weight fonts.

I believe both the printer and the typefounder will each be greatly benefited by the sale of weight fonts of job type at body-type prices.

#### THE I. T. U. COURSE WILL SAVE THE PRINTER FROM STANDING STILL.

A striking illustration of what I am saying was offered by the elevator boy in a city building, last spring. This boy said, "Can't you find me a job that would pay me better?" "How old are you?" he was asked. "Twenty-one." "What can you do?" "Well, you see, I left school at fifteen; I have drifted about from one thing to another since; recently my father died, and I find it necessary to earn more in order to help myself and my family." Here was a youth twenty-one years of age, with no capacity to do anything that is worth paying more for than the sum paid for the juvenile services that he had been engaged in since he was fifteen years old. This case is probably typical of the great majority of young people. The investigation referred to also revealed the fact that a large proportion—the majority—of these children would be in school between the ages of fourteen and sixteen if the school afforded a training that promised increased earning capacity. It is fair to conclude, therefore, that the present condition of many young workers, typified by our elevator boy, is preventable.—*Paul H. Hanus, in the Atlantic.*

Written for THE INLAND PRINTER.

## THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XXVI.—BY N. S. AMSTUTZ.\*

## (9) WOOD ENGRAVING — THE ART VIEWPOINT.



CONSIDERATION of the physical nature of wood engraving and the means adopted to secure the grooves, ridges, dots and stipples, receives its due interest if a digression is made to show the value of the end sought by this seemingly tiresome and dry minuteness of detail. We are fortunate through the courtesy of Mr. Timothy Cole in being able to present in this paper three specimens of wood engravings by this artist, the value and interest of which are enhanced by some notes from his own hand.

The wood engraver in the effort to reproduce in a single color the effect of, say an oil painting, uses a variety of means to represent the various textures and substances pictured in his subject. What he uses, and how he uses them — lines, dots, stipples, etc., is known collectively as his "technic." The relation of these elements to each other and their proper structure are the units of the technic, and these have been considered in detail in previous papers. It is true the close analysis of these forms may seem irrelevant and tiresome. But nevertheless a proper understanding and application of them mean all the difference between certainty and uncertainty — or success and failure in the art of wood engraving.

The mutation of modern industrialism has brought about a paradox in the arguments regarding the special merits of wood engraving and the half-tone engraving. The cheapness of the latter, its assumed fidelity to the subject owing to its dependence on its fundamental principle — photography — and the comparative ease in manufacture once its principles are understood and the determined conditions adhered to — all these gave half-tone and processwork generally a hold which placed the general practice of wood engraving on a steadily diminishing scale. The element of the half-tone — its printing element — the dot, we have considered in all its relations. Its consideration has been "caviar to the general." But we have fixed these facts in no uncertain way, and that ground needs no traverse. It is now a well-defined way for the processman who has the mind and will to *know* his business.

The large editions of catalogues and other business literature more or less copiously illus-

trated have shown that wood engraving has a place like the cornerstone rejected by the builders. The shallow half-tone loses its printing quality, requires a special paper, a special ink and a very especial care in printing, and then must be made in duplicate or triplicate as a relay to finish a large run — and is then not always very fresh at the finish. All this means delay, additional make-ready eating up the time of expensive machinery and high-priced workmen. The woodcut, on the contrary, costing many times more than the half-tone, requiring a much more discriminating artisan, and taking much longer to make, is sharper, saves time and gives a better result on any kind of paper, a cheaper ink and with less exacting care from all concerned. Electros from the original wood engraving of course being understood.

The elements which the wood engraver deals with are of great variety, and in the appropriateness of their application, the expressiveness of their combination, the art and craftsmanship of the engraver is shown. Some engravers have a favorite method to express a certain thing, a drapery for instance. The character of the gravure or printing unit they use in this method is known as the "symbol." As in the narrowness or width of grooves cut in the wood certain printing effects are obtained, so also are modifications made by the size and arrangement of dots and stipples or other "symbols." These particulars in all their minuteness have been the subject of the earlier papers of this series in the same manner as the dot of the half-tone has been considered heretofore.

For nearly a quarter of a century Mr. Cole has been almost exclusively occupied with the translation into black and white, by means of wood engraving, of the paintings of the old masters. Up to the present time he has completed his magnificent series of Italian, Dutch and Flemish, English and Spanish painters, now being shown from month to month in the *Century Magazine*. We who were accustomed at one time to see weekly and monthly magazines, books, etc., illustrated solely with woodcuts, are reminded of the virility of this art and obtain a more profound impression of its merit through its striking contrast with the prevailing mode of illustrative processwork. The labors of Mr. Cole, Mr. Wolf and a few others show to the younger generation that in many particulars "the old ways are best" and through the superb examples are made cognizant of the beauty and individuality of the handicraft. One writer aptly says: "Gathered together and looked at as a whole in portfolio and book form, these prints convey an impression of dignity and perfection — ideas not generally associated with the decline of an art. They sing the Swan Song of wood engraving — a note of triumph, not of

\* Member of the Royal Photographic Society and Royal Society of Arts, London; Principal of the Inland Printer Research Department, Chicago, and Associate Member American Institute of Electrical Engineers, New York.



FIG. 148.—Philip IV. as sportsman, by Velasquez. Engraved by Timothy Cole from the original painting in the Prado Museum, Madrid.

*Note by Timothy Cole.*—“Here the color and chiaroscuro of the painting is so powerful, and the ensemble so brilliant and rich, that I felt impelled to employ, in interpreting it into black and white, a bold and broad treatment, in keeping with the breadth of handling in the original. So that the engraving, like the original, is best comprehended and taken in when viewed at a little distance.”

weakness and decay. To many thousands of people the appearance of these carefully selected examples of the old masters month after month and year after year has been a source of the purest intellectual pleasure and educational advantage."

Mr. Cole is supremely gifted for his work, possessing in an uncommon degree a keen sympathy and insight. He interprets for us the broader technical knowledge prevalent in the artists' own time, and does not overlook their temperaments, as expressed in their technic. It is very interesting to look as far back as August, 1879, in *Scribner's Monthly*, at the sympathetic manner in which Whistler's portrait of his mother is reproduced. A veritable masterpiece is "The Snake Charmer" from Fortuny in the *Century* for November, 1881. Its exquisite delicacy of line and profound feeling for the drawing and color values produce in the observer sensations similar to those aroused by Whistler's etchings. Though of small size, the detail is faithfully preserved without loss of breadth. Mr. Cole's freedom from the conventionalism of technic has been most aptly described in the following words: "What is more notable than his engraving of 'A Russian Nun' (November, 1880)? All the background, the face and the dress, are treated with a line of infinite variety, modulation and tenderness, running up and down the picture through the collar, chin, mouth, nose, eyes, eyelids and forehead until lost imperceptibly in the hair, fading into a quiet stipple at the bottom of the picture. Only in the face is the soft glow of light heightened by the use of a very fine cross, or, as engravers generally call it, a 'white line.' Could he be farther from anything like conventional engraving than in this example of perfectly individual feeling and treatment?"

The same writer, Mr. Whittle of the *Century Magazine's* Art Department, further says: "Mr. Cole always bore in mind that the niche for his productions existed in the magazine page and that its appearance there depended upon a power printing-press. The printer continually points with pride and gratitude to the excellent printing quality of the 'Old Masters,' etc.

"But this honest characteristic is merely subordinate to his artistic perfection of linework. When it is remembered that the original picture is reduced to an abstraction of black and white lines this will be apparent. Modeling so delicate as to be almost more perceptible to feeling than to sight must be expressed by a hand firm as steel yet trembling with feeling and impulse, and all under the control of cool, unerring calculation and judgment. Examine a small face under the magnifying glass and follow each delicate line drawn with such intensity and care that a hair's-breadth more or less of graduated thickness in white or black line expresses most subtle changes in value. Pure

reason and calculation, however, take more prominent guidance in the bolder exhibitions of line where varieties of texture, light, luminosity of color and perspective call for infinite variety in scale of white and black surface. Although like the artist with his brush, this comes, through long practice, to be almost an intuition, it is nevertheless founded on a science which must be practiced continually. In carrying a line over the face of a portrait, there can be no fumbling. A start must be made in absolutely the correct key, and the cautious, mediocre treatment of a lesser engraver contrasts poorly with the fluency, boldness, certainty and variety of the more artistic man.

"In the engraving of the Sandro Botticelli, a detail from 'Madonna and Child and St. John' in the Louvre, the unassisted eye can discover no lines, nothing but the somewhat dry impasto of the artist's original. This is not wood engraving, some may say, but a playing to the autographic, photographic process which has now almost superseded engraving. But compare the plasticity of this sympathetic work with an equally invisible — to the naked eye — automatic half-tone mesh, and the difference is felt immediately. Then take your glass and find to your amazement that the mass consists of an infinity of hair-lines laid side by side but each conveying its own individuality and feeling and place in drawing, each one modeled directly from the brain and not automatically."

In the reproduction by Mr. Cole of the old Spanish masters he shows us that the charm and vigor of his graver has not waned. This series opens with a beautiful example, "Saint Elizabeth of Hungary," by Zurbaran (Fig. 150). There is none of the Spanish religious somberness and asceticism in this almost girlish face and figure. Her saintliness consists solely in her womanly innocence and purity. The engraver has retained all the charm of the rich, warm, soft, luminous coloring and gold embroidery. Mr. Cole himself says of a certain subject, referring to the technic used: "I have endeavored to suggest by a mixture of line and stipple, taking my cue from the brushwork, the quality of the handling in the flesh which is differentiated from that in the hair and these again from the treatment of the black cloak and the nuanced depth of the warm, umbery background. The coloring of the whole is golden, neutral and subdued, yet rich and of a fine glow." One can not forget the engraver, for one is impelled to give due homage through his sympathetic, interpretive impulses. But such a course consistently continued would fill a volume, therefore one can only reiterate that to obtain the fullest enjoyment that his works are intended to convey, it is necessary to recognize the variety and adaptability of the lines he uses. These sug-

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FIG. 149.—Saint John the Baptist, by Murillo. Engraved by Timothy Cole from the original painting in the Prado Museum, Madrid.

*Note by Timothy Cole.*—"In this the textures are few and simple, and in keeping with the sentiment of the objects depicted; the soft fleeciness of the lamb in contrast with the bright yet soft feeling of the flesh tones, which demanded another quality of line in its rendering; the robe again so differentiated from the rougher quality in the rocks. All these qualities are modulated by gentle degrees into the airy softness of the background. The differences are not of a marked character, for there is a flowing quality to Murillo's painting in which a general ensemble of technic is preserved."



gest with almost unvarying ingenuity and artistic feeling the qualities manifested by the artist in producing the painting.

Mr. Whittle describes the subtlety of Mr. Cole's technic as follows: "The range from a simple scale of black and white line of exactly equal surface, beginning with extreme fineness, to any degree of openness, or as the engraver expresses it, 'coarseness,' is considerable, though in this case the color, as engravers say, or degree of tint, is the same if removed in exact ratio of distance from the eye. But vary the relations of black and white surface and the scale of values becomes infinite, so that every degree of variety of brilliance, softness, light and dark, luminosity of color and atmospheric effect is possible when feeling and knowledge and power are united. Added to these resources of scale are the varied expressions made possible by the character of the lines themselves, sometimes quiet, even and

reserved, as called for often in the placid blue of the sky and the gray misty distances, sometimes smooth and silky and flowing, at others nervous and curt. It is like speech, and, as the language of the engraver, is indicative of character. In the Spanish subjects the use of an exceedingly bold stipple is especially noticeable, though it has been used more or less for the same effects in the Dutch and English examples, rarely to indicate effects of light in the Italian examples where it was not called for. Observe how rugged little chunks, so to speak, of black and white set up a glow of light together. Has any other engraver on wood ever produced such effects?"

The methods employed by Mr. Cole in getting the painting copied onto the wood has been well described by Mr. S. H. Horgan, editor of *Process Engraving* columns of *THE INLAND PRINTER*, in the January, 1908, number, on page 598. Therein the statement is made that Mr. Cole insists on

engraving the wood block in the presence of the painting; first having an orthochromatic photograph made which he retouches and then has photographically reduced on the wood block. He tests the progress of his work by rubbing magnesia into the incised lines. Mr. Horgan says: "It is not too much to say that these engravings will be treasured centuries hence when every other book produced this year will be forgotten. Chicago lays claim to Timothy Cole's budding genius, which did not, however, reach full bloom until the great fire of 1871 transferred this stage of his development to New York, where he went to seek employment.

Mr. Frederick W. Gookin, writing in *The Dial* of December 1, 1907, referring to the relation of the woodcut with its rival, the half-tone says, among other things: "Woodcuts have been so almost entirely superseded by photo-mechanical engravings that it seems worth while to set forth

here the points wherein each is superior to the other. The greater fidelity of the mechanical process is incontestable, and in spite of more or less inevitable distortion of tone values and the general deadening of the whole effect, the result yields a far better basis for forming an opinion of the original than any hand-wrought engraving can give. If, however, a wood engraving leaves something out of the reproduction, it affords a much richer quality of tone and preserves more of the atmosphere—the *enveloppe*, as the French would say. To put it in another way, the mechanical reproduction is soulless even when authentic, while the woodcut may retain the vitality of the original though something is perforce left out.

"Within the limitations imposed by the nature of his art, Mr. Cole has wrought wonders; but to appreciate his engravings at their full value they should be considered not as reproductions, but as

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FIG. 150.—Saint Elizabeth, by Francisco Zurbaran. Engraved by Timothy Cole from the original painting in the Smith-Barry collection, London.

*Note by Timothy Cole.*—"The various differences in the textures of the original here depicted I have endeavored to supplement in the engraving by employing a variety of handling that would harmonize with the sentiment of each, thus: to the starched sleeves I have given a harder, stiffer line than that in the flesh, the line of which is finer and crossed for still greater softness. The hair is stippled to give it depth; the brocade dress is treated with a different quality of stipple, while the background is still further differentiated. The background, however, behind the saint's extended hand, which is a very dark sky and landscape, where dimly seen are beggars soliciting alms, I have treated with extreme fineness to give it the required density and distance."

interpretations in another medium. Viewed in this way, we may enjoy their very great beauty in and for itself, and may get from them something we must almost certainly miss if we endeavor to translate them back into the medium from which they were copied."

Mr. Cole has written the following description of the three specimens shown, specially for THE INLAND PRINTER, as well as the supplementary note accompanying the title of each figure. He describes Fig. 148, depicting "Philip IV. as Sportsman," by Velasquez as follows: "It would be impossible to select from the variety and scope of Velasquez' works, any one canvas that would typically represent his style, because the diversity of his treatment is such that he never seems to be the same in any two canvases. His breadth of view led him in all his pictures to vary his manner of painting according to the sentiment of his impression. It has been well remarked by R. A. M. Stevenson, in his admirable work on the great Spanish painter, that, 'breadth of view was Velasquez' most admirable possession: by it he made composition, modeling and style the slaves of his impressions.' His fine eye roved continuously with poetic intent over the ensemble of his work, and never settled down to any close degree of intimacy in the modeling or of pattern of brushwork. So that breadth of treatment might be said to be the sum of his technic. It is necessary to view his works at a little distance to take in their ensemble, for in this way the painter painted them; yet I have seen people—connoisseurs no doubt—inspecting them, close up, with a magnifying lens! It were vain to get any idea of Velasquez in this way. '*Pictures were not made to be smelled,*' as Rembrandt said."

Murillo's "Saint John the Baptist," shown in Fig. 149, is described by him in the following characteristic language: "With Murillo we have an ideal form of art, in which the religious element is strongly to the front. The example herewith is in the master's third and last manner, called the 'Vaporoso,' in which the various tints swim into each other, and the outlines are lost in the light and shade as they are in the rounded forms of nature, and the tones, pure, luminous and transparent, seem to palpitate with light. With a grace and tenderness peculiarly his own, he seems to breathe on everything a spirit of unfeigned reverence and a feeling of devotion, that speeds its way directly to the heart of the faithful. He ranks second only to the great Italian religious painters. His handling is round and effeminate as compared with the virility of Velasquez, and modern painters go to Madrid rather to study the latter artist than to seek inspiration from '*the painter of conceptions,*' as Murillo is called by his countrymen. Albeit for nobility of thought, grandeur and

gracefulness of composition, and fluidity of touch, Murillo will ever hold a high place in the estimation of all artists." Fig. 150—"Saint Elizabeth," by Zurbarán—is referred to as follows: "Turning now to this so-called Zurbarán (I say so-called, for though its authenticity as a Zurbarán appears never to have been questioned, I nevertheless consider it a very doubtful canvas), we are confronted with a distinctly different class of work and of a lower order artistically. The artist is taken up with the beauty of his materials, and with the delight in the rendering of their textures. The background is a heavy drapery of a silken nature, maroon in color, whose crisp folds, glinting with light, he has studiously arranged into agreeable lines. The dark hair is filled with innumerable ringlets painted with the utmost care and nicety and far too delicate to be done justice to in wood. The rich gold-brocaded dress, the ground of which is a soft blue silk of a delightful tone, is admirably rendered, and the stylish starched sleeves, with their touches of black velvet between, make a powerful note in the composition. The patience with which these various textures are worked out, and the marvelous skill and fine feeling for values displayed, make this example unequaled of its kind. The touch is soft and bland, reminding one of the late Italian school—say of Baroccio—rather than of the severe and almost archaic firmness of Zurbarán."

The author is indebted to the Century Company and Mr. C. H. Whittle, as well as Mr. Cole, for their kind coöperation in the preparation of this article.

(To be continued.)

#### BOY'S CLEVERNESS WON JOB.

"Boys often show more originality and good sense in going after a position than their seniors," says a Toronto merchant. "I was much amused the other day at a small boy who came around for a job. One of the clerks had dropped a lot of sharp-pointed tacks into a drawer of brass screws, and had given up the idea of taking them out."

"When the youngster turned up we thought we would try him by letting him sort the two articles. He went at it the same way the clerk had begun, picking out the tacks with his fingers, and got the point of about every third tack in the ball of his thumb. He had enough in about a minute, and he straightened up. We all began to smile, expecting him to give up the job."

"Instead of that he went over to the showcase and picked out a horseshoe magnet. Then he came back to the box. In thirty seconds he had all the tacks out and the screws were still in the compartment. He knew that the magnet would attract the iron and not the brass, and in a jiffy he had accomplished what we had been trying to do all the morning."

"We didn't really need a boy, but this little fellow's smartness appealed to us, and we engaged him at once."  
—*Hapgoods.*

HYDERABAD, which has an area larger than France and a population of twelve million, has not a single newspaper.

Written for THE INLAND PRINTER.

**MODERN PRESSWORK.**

NO. VIII.—BY FRED W. GAGE.

**OVERLAYS.—Continued.**

ANY pressmen prefer to put on one marked-out overlay before setting their cut overlays, but it will readily be seen that in most instances the cut overlays are best put on at once, so that pages on which the impression will be lightened through being in line with heavy illustrations may have their impression correctly built up by the marked-out overlay, after the cut overlay has exercised its influence in this way.

After attaching this overlay, which for convenience we will call the first, to the manila sheet, loosen the reel and draw over this sheet another manila, reeling in the top sheet only. The wisdom of having the first sheet well pasted in position on the front edge will be readily apparent, and further, some pressmen prefer not to disturb the reel at all, but simply paste a temporary top sheet into position.

Right here is an argument for an additional tympan reel on all presses designed for handling high-grade work, this third reel making it possible to put on or change the top sheet during long runs without even loosening the second reel carrying the manila to which the overlays are attached.

To be sure, the pressbuilder may not easily find room for three reels back of the printing surface, but a trial machine recently built to conform to this idea was found much more convenient to handle.

After the first overlay is set and the top sheet reeled down, take another trial impression and see particularly that the cut overlays are exactly in their correct positions, moving them slightly, if necessary. Nothing looks so slovenly as an otherwise well-printed sheet showing a cut overlay out of position. Better print the cut without any overlay at all than to run it in that way.

With all cut overlays in correct position you are now ready to make the second overlay, and here delicate work must begin. Take your sheet to the mark-out board and carefully tear away the highest spots, if necessary rubbing away the edges with your moistened finger to a long, thin bevel. The selection of the right paper for this purpose is readily made, but on no account use enameled stock, or a sheet in any way soft or spongy, for any part of your tympan.

With a crayon or blue pencil mark out the low portions to be patched up, having frequent reference to the face of the sheet as an aid in deter-

mining the best position for the patches. Thin papers only should be needed from now on, provided the underlaying has been correctly done, a good quality of French folio, onion-skin and tissue being used.

In marking out this overlay, have a care as to the edges of vignetted half-tones, for these must be handled with great delicacy, and the impression kept very light.

Have in mind that it is always easier to build up the impression a little on the edges than to reduce it after they have begun to blacken.

Separating the sheet into sections as before, the feeder or assistant can be going on with the patching while the pressman is marking out succeeding portions. The assistant, however, must be particularly careful that the paste used is spread exceedingly thin, and that no lumps of paste or wrinkled patching-up paper appear. Too much pains in these respects can not be taken. Now lift the top sheet, attach this, the second overlay, reel down again and take another impression with only one or two extra sheets.

You are now ready to make the third, and usually the last overlay. Mark out the sheet as before, rubbing down the high spots, or tearing away edges with extreme care. It is often advisable to also go over the face of this sheet carefully, and "spot up" any apparently low spots. This may often be done without marking out, the pressman cutting a long, narrow strip of tissue and pasting on small portions as the impression may indicate is necessary.

After attaching this sheet to the tympan, a practically perfect impression should result, and except in rare instances, a fourth complete overlay should not be attempted lest the tympan become too soft and spongy. Rather, let any additional work be done by lifting the draw-sheet and patching on the cylinder direct, although the pressman must be governed by the conditions under which he is working, and the amount of time at his disposal.

For quite naturally the time spent in make-ready is, to all intents and purposes, idle and unproductive time, and it is only to be expected that managers and superintendents should strive to reduce make-ready time all that is possible. Here again is seen the wisdom of thorough work in the preliminaries, for now with overlaying completed we are ready to go ahead with the run.

Contrast this with a "no-system" shop, where, after overlays are all set, a change in imposition or margins is found necessary, or corrections are made in such a way as to move a cut a pica or two, and the wisdom and economy of well-considered, systematic movements are easily seen. Of course, even at best, such corrections or

changes are sometimes unavoidable, but the consequent delay and loss of time indicate the wisdom of doing well the preliminary work.

#### VIGNETTED HALF-TONES.

The frequent inquiries from troubled pressmen as to the best method of handling vignetted half-tones easily indicate this as one of the real problems which vex the practical workman. And in considering the various methods in vogue we can readily appreciate the amount of study that many pressmen have given the subject.

For it is no easy matter to secure the beautifully soft effect which shows no defining edge, but gradually fades away into the pure white of the paper, particularly if the run be a long one and the vignette extends out into the margins and beyond the steadying influence of other pages.

Here, as nowhere else, is seen the necessity for such a carefully packed cylinder that the surfaces may move absolutely together, for the slightest tendency to "scour," or even a slight bagginess of the tympan, will kill the delicacy of the effect after a few thousand impressions.

Now that electrotypes of half-tones are being generally used, we must consider also the fact that they are of necessity considerably softer than the hard-rolled copper of the original plates, and by that token the fine dots of the vignette are all the easier blackened by wear.

While the writer has seen some very fine vignetted half-tone prints produced from perfectly flat plates by the highest skill in overlaying, most pressmen find the problem easier solved by slightly lowering the outer edges of the vignette.

This is accomplished in two or three different ways, and it has the added advantage of less pressure from the inking rollers on the delicate edges.

The first and probably most generally practiced plan is merely a modification of our previously mentioned method of underlaying between plate and block. A quite heavy sheet of paper is cut about one-fourth of an inch smaller than the face of the vignette, and sometimes is supplemented by another still smaller. When this underlay is secured in place the edges of the plate are brought down tight to the block by screws or brads, thus leaving the main portions of the plate a little higher than the edge of the vignette.

Supplemented by careful overlaying this method is very successful, but it is well to note that the plate (especially if a relatively thin original) is quite easily "buckled" if the underlay be too thick, and further it will be seen that unless a wood base is used it is practically impossible to draw down or lower the edge. This is one place where the patent metal bases are to some degree inadequate.

Another quite generally adopted plan contemplates cutting away a little of the supporting metal under the extreme edge of the vignette, so that it may be bent and lowered, but it must be remembered that the dots of the half-tone are very small and delicate, and so can not stand any rough treatment.

One thing the pressman must be absolutely sure of is, that the block itself lies perfectly level and square on the press bed, and that the plate itself is very tightly secured to the block. The writer has noted more than one instance where a vignette could not be made to work softly until a new block was put under the plate, and this in spite of the fact that no rocking motion of the old block could be detected.

Further, let it be the plan of the pressman to leave the impression all over the vignetted surface a paper light. It usually comes up strong enough after the run is well under way, or can be easily strengthened then.

A point sometimes overlooked in connection with this problem is the inking of the form, for if the rollers have the least tendency to "wipe" the ink onto the edges of the dots they will not print clean. Loose or badly worn roller gearing may produce this result, as will also worn roller sockets or journals.

It is also advisable to set the form rollers with the greatest care, and to see that they do not bear too heavily on the form.

Remember that the ordinary 150-line half-tone has 22,500 dots to the square inch, and is of necessity a delicate and easily harmed surface.

#### READY TO RUN.

When the pressman has secured an impression which seems satisfactory, he can put in the rest of his inking rollers and fill the fountain, usually finding the added rollers to give increased brilliancy to the results of his make-ready.

A final O. K., however, must be had from the proper authority, and this must cover not only the points previously considered, but the quality and color of the ink used and the depth of color.

If the form be a portion of a book or a catalogue, reference should be had to other portions thereof before deciding just what is the best amount of "color" to carry, for succeeding forms may have lighter or heavier cuts which may demand a little different degree of "color" than the form in hand.

Nothing gives a worse general effect than to find different sections of a book or catalogue printed in a heavier or lighter color than normal, although this evidence of negligent pressmanship is often apparent, even between the two sides of a sheet.

(To be continued.)



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A. H. McQUILKIN, EDITOR.

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**SUBSCRIPTION RATES.**

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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**IMPORTANT.**—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

**FOREIGN AGENTS.**

W. H. BEERS, 40 St. John street, London, E. C.  
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.  
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.  
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.  
PENROSE & Co., 109 Farringdon Road, London, E. C., England.  
G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.  
WM. DAWSON & Sons, Cannon House, Brema buildings, London, E. C., England.  
ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.  
COWAN & Co., Wellington, New Zealand.  
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.  
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.  
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.  
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.  
A. OUDSHOORN, 179 rue de Paris, Charenton, France.  
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

**EDITORIAL NOTES.**

AFTER all, the London *Times* does not appear to have been altogether decadent. It is said the new company paid \$1,600,000 for the good-will of the paper. That seems to be the price of a lusty business.

ATTENTION is directed to The Inland Printer Employment Exchange as being among the helpful services we tender the craft. It is an effort to facilitate the bringing together of the man who wants a job and the employer who is seeking workers. The fee is \$1—approximately sufficient to cover State license and postage—and the service is open to all.

THE INLAND PRINTER extends hearty congratulations to John S. Leech on his appointment to the responsible position of public printer. To climb from the position of a green "sub." on a daily paper to that of head of the largest printing-office in the world in twenty years, and before one has reached his fortieth birthday, is no mean achievement. Mr. Leech's record in the Philippines and his reputation for endearing himself to those under him presage ability to discharge his new responsibilities acceptably. He comes to his new office with the good wishes of thousands who admire the "climber."

In an article on another page Mr. Nelson discusses with characteristic perspicacity the most recent innovation of the typefounders—the selling of weight fonts of job type at body-type prices. Mr. Nelson's personality and position as president of the American Type Founders Company give weight to his assertion that the change will "prove beneficial to the printer under all conditions and to the typefounders under certain conditions." Waiving aside for the moment its problematical effect on the small printer, Mr. Nelson shows the move to be a rational one and in keeping with commercial practices. We thank him for his illuminating contribution, which those interested can not afford to pass unread.

OUR attention is now being directed to the effect of the prohibition wave on the printing industry. It is said that the liquor interests spend \$4,000,000 in printer's ink of one kind and another. This is not such a large sum as compared with the total output, and it is doubtful if typographic craftsmen will become excited about that phase of the issue. If prohibition does not prohibit, as the antis allege, the trade will not be seriously affected. If the contrary is true, the pros will prove the Rum Demon is the greatest foe to the trade, and his dethronement will cause many times \$4,000,000.

to flow into the pockets of the printerman. To be sure, prohibition on a large scale would necessitate readjustments here and there in the industry, but would not cause a cataclysm, or even a depression or a boom.

THE experience of a western newspaper is a warning that printers should exercise care in using cuts made from copyrighted photographs. The paper in question through inadvertence used such a cut in one of its editions without giving the photographer credit. That gentleman protesting, the paper offered to make amends and urged in extenuation that when it used the cut on a previous occasion proper credit had been given. It having been proved that the omission was an oversight, it would seem that an explanation should have been satisfactory. The photographer was obdurate, and as "a result of the treatment accorded photographers in a general way by the press," demanded \$250. The management settled the dispute by sending a check for that amount in preference to testing the case in the courts.

IN the correspondence department we print three of a number of communications that have come to us denouncing the so-called priority law. They are from New York, where an effort has been made to enforce the regulation, and its absurdities have been made manifest. This law is of the class of legislation that causes more hostility to unionism among employers than high wages and a short workday. It is an invasion of the employer's just rights, and therefore fundamentally unjust. The best proof of its inequity is found in the fact that it operates detrimentally to the interests of the workers, as our correspondents prove. That it should remain among the union's laws, despite the opposition of so many capable and prominent members, makes the judicious wonder and grieve. The International Typographical Union should rid itself of the reproach which this regulation places on it.

THE return to sanity of the Australian authorities seems to show that — bureaucratic theories to the contrary — the people want the postoffice to place no interference between them and the printed matter they desire. Alleging various reasons for its policy, the Australian Government piled up imposts until a duty of one hundred per cent was levied on popular and technical magazines. When the law became effective thousands of journals were left at the postoffice while the disappointed prospective readers protested with such vigor that the law was amended, and now THE INLAND PRINTER and like publications can be obtained at reasonable rates. We congratulate the Australia-

lians on their victory for a free press, and commend their attitude and activity to the American and Canadian public. Too much emphasis can not be put on the principle that it is the business of the postoffice to disseminate knowledge through the mails rather than to make money. That is what the people want it to do, and what they suppose it is doing. When Americans discover that the governmental department in which they are most vitally interested is being diverted from that purpose, they will be as quick to set things right as were the Australians.

IF we must have canvassers, let them be good ones — men who can create a demand for printing, and not merely take orders. Too often, the position of canvasser is filled by one who has been a failure in every other department, or a family connection who has to be "provided for." Nothing could be more profitless than to be represented on the outside by such a person. He is the herald, the ambassador, of the house, and those with whom he comes in contact are more likely to regard him as being a little above rather than below the standard of cleverness and stability maintained by the establishment. If there be wisdom in hanging our banners on the outer walls, there is greater wisdom in having the "outside man" a living personification of the best the house is and aspires to be, and not a listless down-at-the-heel — mentally or sartorially — exponent of all that it should not be.

UNCLE SAM is preparing to see what he can do in the way of discovering an easily renewable material for papermaking. The appropriation bill for the Department of Agriculture, as it stands after its second reading in the House, authorizes the expenditure of \$10,000 "to test by cultivation such plants as may require tests to ascertain if they be suitable for making paper." This is a move in the right direction. It is — as THE INLAND PRINTER has contended all through the news-print controversy — getting at the root of the trouble. If the department meets with the hoped-for success, it will, in addition to filling the great social need for paper, provide the farmer with a new wealth-producing factor. The solons should be reminded of the boundless possibilities behind this insignificant appropriation, which may otherwise be lost in the shuffle.

THE parcels-post measure before Congress — the Burnham Bill, endorsed by Postmaster-General Meyer — is designed to dissipate so much of the opposition to a parcels post as was based on the belief it would prove injurious to small towns and villages. The bill provides for a system on

each of the 38,266 rural delivery routes whereby packages up to eleven pounds originating on any route may be delivered by the carrier. The rate runs from 1 cent for two ounces or less to 25 cents for eleven pounds. The Merchants' Association of New York, which is opposed to a general parcels post, believes this bill will promote the trade of country merchants. Just so; but the thin end of the wedge has been inserted and the system will expand until we have what the association regards as an evil. This bill is probably pleasing to country merchants, but the future of the system depends not on them, but on the wishes of their customers. If the farmer finds it convenient to have a parcels-post service from the village, he will insist that it be extended to the commercial metropolis of his section, so that he may reap greater advantages.

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GETTING work at any cost and the employment of underhand methods in dealing with competitors are relics of the barbaric age in business. Industry is being put on a scientific basis, and guerrilla tactics are not only bad form but do not assure lasting success. What truth there was in the assertion that ninety per cent of those in commercial life failed to "make good" proved either that business men were woefully incompetent or their methods were at war with common sense. In our industry the habit of getting work not so much for the profit therein, but rather to satisfy greed or gratify a desire to wreak vengeance on a hated rival, explains why many a man took great risks, worked hard and in the end had little to show for it all. This not only displayed lack of proper poise — a commercial hysteria, comparable to that displayed by weak natures — but was not business. One does not need to be a mollycoddle in order to play fair. There is more good horse sense in the golden rule than we probably recognize when perplexed by the worries of a workaday life and surrounded by the exigencies of business. This we do know, that the most successful printers are increasingly found among those who know what their work costs and make the customer pay for it. They do not seek vengeance on their competitors, but endeavor to educate them in the fundamental principles of business, so that they, too, may abandon effete methods and participate in the joys of being scientific, which means in this case doing work for profit and not at a loss.

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EMPLOYING printers are urged to "get together" along the lines of the Printers' League, by Mr. Charles Francis, of New York, whose letter appears in the correspondence department. The League has in view the organization of a national body, and our correspondent points to results in

three cities as evidence that the time is ripe for the formation of branches. The League movement is the most ambitious and comprehensive effort yet essayed among employers in this country. It fully recognizes the existence of trade unions, and on that side its activities will be devoted to eliminating the obstructive and destructive features which have arisen as a result of ignorance of conditions or the long-continued warfare between employers and employees. It further aims to furnish a means by which all other matters of interest may be discussed and disposed of in the most amicable and least expensive manner. The question of costs in all its ramifications will be given attention, and the League, through its court of honor, has in view the development of a system whereby litigation in the courts may be obviated. While new to America, this form of organization has proved its worth in Germany, where they are solving so many industrial problems these days. An experience of more than fifteen years has given the German League a place of commanding eminence in the trade. The basic cause for this is that the League does not persist in ignoring the inevitable, but recognizes facts as facts whether they be palatable or unpalatable. It would enhance the welfare of the trade if Mr. Francis' appeal met with a large response.

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FOR many days the methods of the religious press have been the butt of paragraphers and the object of sneers on the part of the craft. Much of what has been said was undeserved, but the practices of many religious papers did not shed glory on the churches they represented, and caused the elect much grief. But even religious journalism responds to the quickening effect of the times. The bill before Congress to make publications responsible for losses arising out of misrepresentations in advertising columns is an impracticable measure, and will be lost in the legislative slaughterhouse. It indicates, however, the drift of public opinion, which has been noticed and heeded by many publishers of high and low degree. A popular weekly is making a drawing feature of the advertising it excludes, and a prominent metropolitan publisher is telling his fellows that to-day he would not accept advertisements which he strained every nerve to secure a few years ago. It remains for a church paper to lift advertising to a still higher plane. Not content with excluding advertising that is generally placed under the ban, it agrees to "reimburse any paid-in-advance subscriber sustaining loss through trusting any of our advertisers who may prove deliberate swindlers." The paper does not, however, undertake to adjust slight differences between subscribers and responsible advertisers.

Another step forward has been made in the onward march to a better business life. These incidents are in themselves trifling, but they demonstrate that if the public wishes to improve commercial ethics all it has to do is to indicate its desire.

HERMAN RIDDER, president of the American Newspaper Publishers' Association, has voiced a complaint about the inefficiency of the Census Bureau at Washington, alleging that it gave incorrect quotations as to the cost of paper. Director North's reply is that as the Bureau does not collect such statistics it secured the disputed figures from an outside source as a matter of accommodation. The explanation is reasonable, but the incident serves to direct attention to the relations of the Bureau to the craft generally. From the standpoint of the statistician, reports of the Bureau on the printing trade may be interesting and instructive; to the business man, they are well-nigh useless. The information he is interested in either does not appear or is buried in a mass of figures it would take an expert to uncover. This is not as it should be. The printing industry is of great importance, and somewhat complicated, and while the Government is incurring the expense of collecting data it should be of such a character and so arranged when published as to be of value and interesting to those who follow the industry. We trust the Director of the Census, who undoubtedly desires to make the work of his Bureau as valuable as possible, will consult some of the many public-spirited men engaged in the graphic arts before the schedules are compiled for the next census of the industry. In this way the statistician will acquire knowledge as to what the trade wants, and the craft will have some appreciation of the problems that worry Uncle Sam's census gatherers.

THE education of the business man goes on apace. There is a spirit of self-examination abroad which is breeding a realization that business enterprises are often conducted on a planless basis. While the more progressive are awake to the necessity of ascertaining the cost of production, it is frequently said that commercial printers are more backward in this respect than other manufacturers. Apparently "there are others." Publishers seem to have loose methods which are open to criticism. Speaking to the Canadian Press Association, Mr. Medill McCormick, publisher of the *Chicago Tribune*, declared newspaper-making to be "absolutely the worst-run business on the North American continent. Newspaper men are so interested in politics, in literature, in the character of the leading editorials, that we forget that

we must keep down expenses and look for revenue. I venture to say that there are not a half dozen newspapers here which have anything like a common cost system of keeping books. I don't believe the majority of you make it a business to compare notes as to cost per unit of production — what you have to pay per thousand eight-page papers as they come from the press; what it costs per column composition or per stereotyped plate. To me that subject is quite as important as the advertising situation. Unless we put the manufacturing end of our business on as sound a basis as other manufacturers, we are going to be done up by the increased cost in other departments." There is some satisfaction in hearing from so good an authority that, after all, the average printer may not be far back in the procession that is marching toward more scientific business methods.

THE celebration, in 1900, of the four hundredth anniversary of the birth of Johann Gutenberg gave a great impetus to investigations into the early history of the art of printing, especially into its invention and the life and work of the inventor. The city of Mainz published for the occasion an imposing volume containing several studies by well-known scholars, edited and ably introduced by the late Oscar Hartwig. The Royal Library of Berlin issued as a special "Festschrift" Paul Schwenke's study of the typography of the thirty-six and forty-two line Bibles. The Bibliothèque Nationale in Paris, as well as many other institutions and individuals, offered their contributions to the literature connected with the event. The founding of the Gutenberg Museum in Mainz dates from this year, as well as of the Gutenberg-Gesellschaft, with its seat in Mainz, but membership all over the world. This society has, ever since its foundation, been the center of typographical research in Germany, and its publications have done much to increase the knowledge and understanding of the work of the earliest printers. Its first volume contained a discussion, by G. Zedler, of the calendar for the year 1448, which he had discovered in the Landesbibliothek in Wiesbaden. Other monographs followed: on the Donatus fragments printed in the type of the thirty-six line Bible, on the two-colored initials of Schöffer's Psalterium, on the 1460 Catholicon. For various causes no volume has been issued since 1905, but a double volume, for the years 1906 and 1907, is now nearing completion. It will contain several monographs, chiefly dealing with the work of Peter Schöffer, with many full-page illustrations and facsimiles, and will throw many interesting side lights on medieval history, besides being an important contribution to the history of early typography.

## LEISURE HOURS.

THE most precious time in the worker's life are his leisure hours — those which he is free to waste if he chooses. Nowadays there is much leisure. That it has been secured with so much sacrifice is proof of its value. With those who enjoy the eight-hour workday, the real question is no longer how the hours of labor may be reduced but how the other sixteen hours can be spent most usefully and most profitably. That is the greatest of all questions that can confront a man, and especially a young man. On the decision depends the making or unmaking of a human being — perhaps a family.

The accomplishments and graces and culture of the so-called "better classes" are the result of leisure rather than inherent superiority. As children these men and women had pleasant surroundings which permitted the graces to flower luxuriantly and so they became well-matured men and women. These are the people who have poise and who enjoy life, whose trained minds, combined with imaginative souls that have been nourished and not starved, spread sweetness and light around them. Rarely do we find such fully rounded personalities among those who work hard and unceasingly from the school desk to the grave. Indeed, conscious of their deficiencies, they seek to hide them under a mask, declaring they care naught for the refinements of life — that they like the rough and ready, the uncouth and the repelling.

This inverted hypocrisy — this pretense by which one seeks to appear less worthy than he is — has a mighty influence in determining the course of life for many a young man. Few of us realize the power of the spoken word. In our minds there may be a nebulous notion — a filmy day dream, perhaps — which we have never given definite shape in our inmost communings. There comes a time when we blurt it forth to another. As we talk the idea grows; the imagination is rein free and fairly runs away while the galloping tongue voices its prompter's exuberance. The riot of ideas and words at an end, we stand appalled at the distance we have gone and the speed with which we covered it. There is the record; we stand committed; the die has been cast. We feel impelled to live up to a higher ideal or free to sink to a lower level, as the case may be.

The mental attitude is the element to watch with greatest care. At bottom, the grace and charm of "nice" people — those whom we all like to meet for the pleasure and information they exhale — is their mental capacity. They have carefully nurtured the intellectual side of their natures. That fairly started, they grow and grow, with content to themselves and joy to those who

meet them. It is not possible for all to enjoy the facilities with which the fortunate stimulated mental development. But in these days of free and almost-free educational institutions much more can be done than has been accomplished. The person with fifteen or sixteen hours of the day at his disposal should plan to utilize his leisure so that it will prove more profitable to him intellectually than his vocation is pecuniarily.

We would not have life a constant round of work and study. Far from it; we appeal for the studious life so far as it will equip the student to enjoy life to the full. We urge that he acquire the knowledge which will make his daily work easy and even pleasurable; to have the reading and learning that will make of his pleasures a mental stimulus and a moral uplift. Started in the right direction, there is no young man who can not improve his intellectual status, and with this growth will come those qualities of heart and mind which are expressed in the essence — though perhaps not in all the details — of good manners, and that make one's company desirable because it is inspiring and informing.

Young man, advertise it among your friends that you intend to live your life to the full — be a fully developed man and not a narrow grouch; to nourish the brain as well as the body; to be a master of your business, and a man of culture in all places. Then use your abundant leisure sensibly and profitably.

## WHO PAYS FOR ADVERTISING.

A PAPERMAKING firm presents the old question as to who pays for the advertising, and is sure the money comes out of the legitimate profits of the dealer or printer who purchases the paper. This is a variation of the usual allegation that the consumer pays for the cost of marketing, which he undoubtedly does in some instances, unless he is purchasing from one of those generous printers who scorns to make a middleman's profit or thinks it costs nothing to handle stock. This is the question, "Is the man who advertises, and thereby builds up a big trade, compelled to charge his patrons more for his goods than his competitor who does not advertise?" If he is, how comes it the papermaking firm in question can not underbid its competitors who advertise? Assuming its stock is up to the mark, why does it not quote lower prices, gather in the shekels, and wipe out competition?

As a matter of fact, profitable advertising is not always paid for by the customer or the middleman but by the advertiser, who can well afford to do it. For the sake of simplicity in illustration, take the somewhat familiar case of the cost of a suit of clothes. A nonadvertising tailor sells 365

fifty-five dollar suits a year, on each of which he makes a clear profit of \$10 — \$3,650 a year. His competitor is determined to make his business pay \$3,650 a year also, but if he charges \$50 he will divide the field with the other tailor, for the men who pay \$50 for a suit are a limited and almost fixed quantity. He spends \$1,000 advertising, with the result that he sells three suits a day for \$45 and makes 1,095 suits at a profit of \$5,475 a year. After taking out his advertising expenses and income of \$3,650 he still has \$1,110 to the good and a thousand customers have each saved \$5 on a suit of clothes. Dealing purely with the question of who pays for the advertising, we will not dwell on the benefits that would be derived by the tailor and his customers by the economies resulting from the manufacture of 1,095 suits instead of 365. Successful advertising is not less beneficial to the buyer than to the seller — provided, of course, the basis of the trade is mutual advantage. In this case 1,095 men saved \$5,475 on their clothes and the advertiser made \$1,110 more than his competitor, who charges 365 men \$1,825 more for their suits than they are worth in the market. The customer of the nonadvertiser had to pay for his non-progressiveness, and certainly the patrons of the advertiser did not pay the \$1,000 advertising bill. It was a better investment for them, collectively, than for the advertiser.

Advertising is the lifeblood of business, and you can always get the best results by dealing with a concern which has its veins full of the vital fluid than with one which depends upon life for the sluggish circulation given by oral advertising and other out-of-date methods.

#### CHARGES AGAINST THE PAPERMAKERS.

THE publishers and their allies and the paper-makers are becoming excited over the controversy concerning the duty on paper and the raw materials of which it is made. The first mentioned are utilizing their powerful machinery to belabor the manufacturers, who are painted in such black colors that the "common people" are beginning to think the so-called "paper trust" is the worst offender in the realm of "predatory wealth" and "swollen fortunes." The manufacturers refer to the Associated Press in tones and terms that have a strong flavor of the populist or labor agitator, who believes himself to be the victim of the hatred or contempt of the capitalist press, and who reserves for it and its methods his most scathing phrases. This sort of thing may add spice to the discussion, but it does not help to a proper understanding of the situation.

Every manufacturer desires to secure raw material as cheaply as possible and it is natural printers should favor any move that looks toward

lowering the price of paper. In the present case a few questions occur at the outset: Will the proposed remedy afford relief; is the supposition of extortion a justifiable premise, and are the proposed remedies fair? As we have stated heretofore, there is grave doubt as to whether the removal of this duty will effect what is desired. It is not to be supposed the papermakers in their quest for material have overlooked the most fertile field — Canada. And if they have been so lacking in ordinary business foresight, it is a certainty the Canadians will devise some means of impost by which pulp would be made to bear "all the business will bear."

Much has been said about exorbitant paper rates, and always conveying the implication that they were not the result of business necessities but born of greed. Those in a position to notice casually the obstacles confronting the papermaker have been slow to accept as true the charge that there was no legitimate cause for the recent increases. The admittedly greater difficulty in securing raw material and the exaction of improved conditions by wage-earners, together with the general upward tendency of prices, all argued against the assumption of flagrant wrong on the part of the manufacturers. At the recent meeting of the American Paper and Pulp Association, Vice-President Remington, of the news division, denies the truth of the charges made against the alleged trust. He avers that for eighteen months prior to January 1, 1907, "every manufacturer of news paper lost money," notwithstanding that was an era of general bounding prosperity. According to Mr. Remington, this was due to overproduction and the ability of the publishers' organization to force the price of paper "down to a point where the best plant, with the best facilities on earth, could not break even." He then goes on to say: "The recent experience has been productive of some good results and the future does look hopeful. There has been a marked decrease in insanity among paper manufacturers. The idea that any one manufacturer is so much better situated than another that he can run his neighbor and good friend out of business seems to have been abandoned. The general tendency seems to be that we now work to the best of our ability for the common good of the industry."

"Soon after January 1, 1907, we were confronted with such an advance in cost of raw materials, and especially pulp wood, that we could only choose between two alternatives, either get a living price for paper or go out of business. Prices steadily advanced during the year, until we were receiving some profit and not doing a losing business, as in 1905 and 1906. This was not brought about by trusts or combinations or anything of the

kind, but out of absolute necessity and through a right for our lives. We have, therefore, lived through 1907, having accomplished many results to our mutual advantage, and are now better equipped than ever before to meet the problem which now confronts us. On account of the price of paper having recently advanced over that prevailing in 1905 and 1906, we have been, to say the least, subjected to some very unkind criticism by certain publishers, by whom we are accused of performing all sorts of unlawful acts."

All of which is familiar and sounds like good logic to men who have passed through an era of intense and ruinous competition, and the end reached by the papermen is the goal desired by every perplexed proprietor who has been confronted by such conditions as is said to have existed in the news-print industry for a period previous to 1907. It is conceivable that a paper trust might be formed that would compel paper-users to pay extortionate rates—but has that been done in this instance? The papermen present what is on its face a good reason for the increase, and those who have seen similar causes produce similar results in their business will assuredly want proof to the contrary before they reject the papermakers' defense.

Now we come to the fairness of the proposed remedy. We are living under a high-tariff régime and it is proposed to put the product of the paper manufacturers on the free list, while that which they purchase in the prosecution of their business—their raw material—is protected (or burdened, if you please) by a high-tariff duty. There is no need to dwell on the unfairness of this policy; even the most ardent, rock-ribbed free-trader would pause before making fish of one and flesh of another in this bold way.

It should be remembered also that this question is not peculiar to America. In Great Britain, in France, and in other civilized countries there is perturbation about the paper supply and the mounting cost of that commodity. Here and there efforts are being made under governmental auspices to find a new papermaking material. The dearth of wood is exemplified by the reported purchase by an Australian corporation of a timber concession from the Russian Government. There is a real wood famine, when timber is transported from Siberia to Melbourne—8,000 miles, nearly three times the distance from New York to San Francisco. On the question of the papermakers violating the antitrust laws, we are not prepared to venture an opinion. We do know, however, that if all the specifications contained in Mr. Ridder's letter to the Attorney-General are held to be in violation of the Sherman Act, that law is in effect an inhibition on associations for business purposes,

and it would be interesting to see the publishers' association, the unions or any of the ordinary employers' bodies establish a flawless record. It goes without saying that a regulation which would create such havoc in the industrial world in this era of coöperation will either be amended or remain a dead letter, except as it is used as a vote-getter or to protect some great interest.

We are convinced that the real nut to crack in the situation is the scarcity of papermaking materials, and until some quickly renewable substitute, such as a perennial grass, is found for woods which take fifteen to twenty years to develop, the price of paper will not diminish materially. Cost has much to do with recent increases, and while we would like to see the price for paper lowered, we confess our inability to see how it is to be accomplished. Rash statements and denunciatory resolutions, though very natural at this stage of the controversy, only serve to becloud the issue and divert attention from the real, lasting remedy for the evil—for a scarcity of paper would be a calamity not only to the trade but to society.

#### WILMER ATKINSON AND THE POSTOFFICE.

THE American public—and especially the printing trade—owes a debt of gratitude to Mr. Wilmer Atkinson, of Philadelphia, who has at the expenditure of much time and money ably opposed the mistaken tendency of the Postoffice Department. The standpoint from which Mr. Atkinson views matters is that the press should be free and untrammelled. In pursuit of his high purpose he has followed closely and investigated thoroughly the acts and utterances of the postoffice officials, with astonishing results. On another page we print and commend to the perusal of our readers an article by him—"Weighing the Bogy." It lets in a flood of light on what has been paraded with true newspaper recklessness as "abuses" of the second-class rates.

In his voluminous writings on the subject, Mr. Atkinson has maintained an equable temper which is highly creditable to him. Opposed were the officials, convinced of the correctness of their contention, with the books and clerical assistance of the department at their beck and call and unlimited opportunities to put their views before the people. Against this formidable host he battled on with little practical assistance from publishers or others. Not that they did not agree with this modest crusader, but, rightly or wrongly, they feared to antagonize the department. It is difficult to get laymen to understand this mental attitude on the part of editors and publishers, but it is a lamentable fact that it exists. Having heard the complaints at first hand, and keeping in mind former Third Assistant Postmaster-General Madden's allega-

tions, it is easy to believe Mr. Atkinson when he says his "desk is piled high with indignant letters of protest against recent rulings of the Postoffice Department." Why they are not given wide circulation is explained by this extract from one of them: "I am among those publishers who realize that it is within the power of the Postoffice Department to kill my business at its will; under which circumstances, I have no desire to antagonize them, or even let it be known that I criticize their action, or complain at anything they do; I think that others feel as I do, or there would be such a protest against this injustice that the protest would be heard in the halls of legislation and answered. I therefore beg to impress upon you that this letter is not for publication; at least, not over my name or that of my paper, for I do not wish to set myself up as a target for the malice of any person, whoever he may be."

This timidity on the part of citizens of the caliber of our publishers and editors is indeed regrettable. We do not believe the department officials desire to establish anything having the flavor of espionage. But the law as interpreted and executed does vest that power in the department—at least, it has a club which can be wielded. It is beside the question to say that it has not been and will not be used. That it should be responsible for publishers regarding the Government as a thing to be feared and not criticized is sufficient justification for such changes in the law as will remove this cloud of mental terrorism. This miserable condition is an incident of a policy that is baneful in other aspects. It restricts rather than expands the functions of the postoffice, and the millions of copies which it keeps out of the mails penalizes the printing industry.

#### NEW PERIODICALS.

THE launching of a new and highly artistic periodical by a group of amateurs or dilettante gentlemen is a frequent occurrence in England. Most of these periodicals last only so long as the whim survives, but often the work done in this short and unsteady career is worthy of the highest regard. The few numbers issued fall into the hands of collectors, and are treasured for years after the magazine's active phase is past.

We have just come into possession of a new English quarterly known as *The Neolith*, which is an interesting example of this sort of work. It costs us \$2 a copy here, and consists of but twenty-four pages; we expect a great deal on such terms, and the peculiar fact about *The Neolith* is that it lives up to our expectations.

Editorially it is conducted by Mrs. Alfred Bland, better known under her pseudonym of "E. Nesbit." The letterpress is of the highest qual-

ity—the contributors to the first volume including George Bernard Shaw, G. K. Chesterton, Gerald Gould, Selwyn Image, and the editor, as well as other writers of the first literary rank. The contributions seem to be chosen solely on the ground of actual literary merit—a fact which alone serves to distinguish the periodical from others now in the field.

But the chief interest of the quarterly is artistic and technical. No type is used in printing it, and it is produced wholly on a lithographic press. The pages are lettered by hand in a fine Uncial style, with the verse in *italic*. The pages are then transferred to stone, and the edition printed.

While the idea of the lettering strikes one as laborious, a closer inspection shows that the style

#### A SONG OF COMRADES

I HEARD a voice across the grey  
Such as might be a comrade's voice,  
Elect of elemental choice  
To give me greeting on my way  
—Appointed through the dusk to send  
The apt inflexions of a friend  
With fond familiar things to say.

"I Think your path is mine," it said,  
"But whither, neither of us knows;  
Only the mist about us flows,  
Only the drifting dark is shed:  
If I came nigh and touched your hand  
We both should better understand,  
Perhaps, the wherefore of our tread."

ITALIC LETTERING FROM "THE NEOLITH."

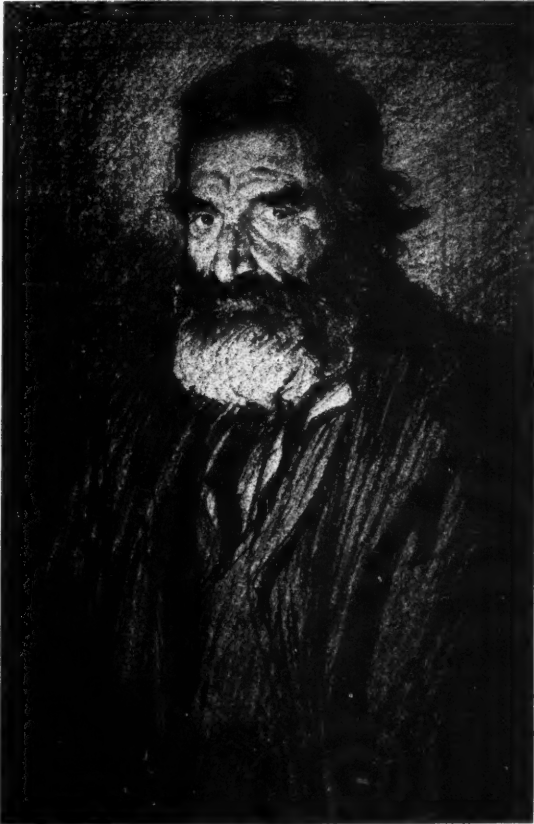
adopted is a very easy one, amounting to nothing more than a finely developed form of vertical writing, and the resulting page is surprisingly easy and pleasant to read, even for eyes which are somewhat unaccustomed to the Uncials used. (In the insert pages of this magazine we have reproduced one page of this lettering, slightly reduced.)

The illustrations are even more worthy of note. They are all auto-lithographs by artists of the first class, and they are wholly independent of the text. Among the men represented in the first number are Frank Brangwyn (whose double page in colors, "Loot," is a very characteristic study), Edmund J. Sullivan (better known for his masterly work in pen-and-ink), A. S. Hartrick, Charles Sims, and L. Raven Hill. And most of these

pictures are worth, individually considered, the apparently exorbitant price of the publication.

\* \* \*

Elbert Hubbard's loudly heralded "Art" periodical, *The Fra*, has at last appeared. It may as well be admitted that it is fully as irresponsible, egotistical and bizarre as anybody expected. It also gets along with as small an amount of art as its most Philistine admirer could wish. With regard to its typography it states (in one of those



LITHOGRAPH BY EDMUND J. SULLIVAN.  
From *The Neolith*.

coy little pale-pink legends across the middle of a page) that it proposes to give points to printers and show advertisers how to do it.

Personally, we dislike to be caught knocking anything that comes out of the Roycroft shop. It is so common.

But in regard to the typography of *The Fra* we submit these observations: The rough, cheap, toned paper, with the heavy old style on it, is very satisfactory. The initials are naive, and bad enough in design to suit the most fastidious. The two-line Text capitals used as subinitials are wholly without excuse. The pale orange-pink is an emasculated color which is sufficiently rebuked by the good virile tone of the body type. The

advertisements are good and interesting, especially the puzzle ones — though we can not believe that anything so difficult of access can be of great value to the trusting advertiser. The honest vermilion run on the pages of manila which are so playfully slipped in by the jolly Roycrofters is a blessed relief from the aforesaid pink. And the roseate aphorisms which are plentifully sown through the dummy are beyond any language of ours to deplore.

As for the stuff in *The Fra* (if we may be pardoned a moment of expression germane to the matter), it also is hash. Some of it was good roast beef in the original; some may have grown under the guise of the plain Irish potato; and a little may be accounted for in the way of seasoning. Before dropping the figure, it may be plainly stated that hash is wholesome stuff, in so far as it contains some portion of the original roast beef of philosophy. As for the seasoning, that is all bunk — like the art end of the game. Elbert Hubbard is at his best a remarkable writer — a translator of high philosophies and great, simple thoughts into the language of the counting-room and the street. But he is flippant to the point of offense, and a deadly repeater. As for his satellites, we can see how they may look important to the planet around which they circle — but the moons of Jupiter exert little influence on the terrestrial tides. If in the future *The Fra* should give signs of a new life or a changed heart, we are ready to revise our word. Perhaps, after all, it is too soon to say.

#### NO EXCUSE FOR MISTAKES.

This is the way the editor of the Old Town (Me.) *Enterprise* bears up under the tribulations of newspaper life: "We apologize for all mistakes made in former issues and say they were inexcusable, as all an editor has to do is to hunt news, and clean the rollers, and set type, sweep the floor and pen short items, and fold papers, and write wrappers, and make the paste, and mail the papers, and talk to visitors, and distribute type, and carry water, and saw wood, and read proofs, hunt the shears to write editorials, and dodge the bills, and dun delinquents, and take cussings from the whole force, and tell our subscribers that we must have money — we say that we've no business to make mistakes while attending to those little matters and getting our living on hopper-tail soup flavored with imagination, and wearing old shoes and no collar and a patch on our pants and obliged to turn a smiling countenance to the man who tells us our paper ain't worth a dollar anyhow, and that he could make a better one with his eyes shut."

#### POLITICAL ECONOMY.

"My choice of candidates for this year," said the copy-reader, "is Taft, Root, Shaw or Knox. I don't care which they nominate, but I want one of the four."

"Why?" demanded the foreman of the proofroom.

"Because," thundered the copy-reader, "I can work one of those names into a headline a blamed sight easier than 'Fairbanks' or 'Hughes!'" — *Chicago Tribune*.

Written for THE INLAND PRINTER.

## AN INQUIRY INTO THE PROPORTIONS OF PAGES AND THEIR MARGINS.

BY HENRY LEWIS BULLEN.



N current typography much otherwise effective work is marred by pages and margins badly proportioned to the leaf. This subject is seldom discussed, and then chiefly from the dilettante point of view; and yet it is one of the more important details of printing, affecting all paged work, from a circular to a real book. Margins are an essential, important detail of typographical design, and not, as many printers appear to believe, merely necessary evils. In so far as they enhance the dignity or beauty of the printed page or composition, white margins are of no less importance than margins which are wholly decorative.

Mr. De Vinne has indicated, in his *Modern Book Composition*, how good taste and practicability may be combined, and the practice of leading book printers may be discovered in his words: "Custom requires that the margins of a page shall be uneven: least at the back, but little more apparently at the head, much more at the front, and most of all at the tail." Again he writes: "The proportions may be roughly expressed by these figures for the plain octavo: for visible back margin (after sewing) four to five picas, for head margin five to six picas, for front margin seven to eight picas, for tail margins eight to nine picas, it being understood that these will be measurements of the leaf after sewing and trimming." In an article in *Printing Art* in 1903, printed prior to the above, he is more definite, writing of octavos and duodecimos: "For visible margins, after trimming and sewing: at the back, five picas; at the head, six; at the fore-edge, eight; at the tail, ten." Based on the back margin, the progression of widths of margins in the latter formula is: head, twenty per cent; front, sixty per cent; foot, one hundred per cent. Then he proceeds: "For a large page, with purposely small margins: visible back, four picas; head, four and one-half; fore-edge, six; tail, seven." Here the percentages of progression of widths based on the back margin are: head, twelve and one-half per cent; front, fifty per cent; tail, seventy-five per cent. He gives still another formula "for the sumptuous book: back, eight picas; head, nine picas; front, twelve or more; tail, sixteen or more." Here the progression of widths based on the back margin is: head, twelve and one-half per cent; front, fifty per cent (or more); tail, one hundred per cent (or more).

It would be a consummation devoutly to be

wished for if more definite rules or a principle for establishing the proportions of pages and margins could be formulated, applicable to all paged work, and in a belief that this is possible the reader is invited to join in this inquiry.

May we first find a common ground of agreement in an admiration of books with liberal margins, the works of those in whose hands printing is elevated to the position of an art. In these a progression of widths of margins is invariably found, from the beginning of printing to the present time. May it not also be true that the admiration which these books extort from the general reader as well as the expert bookmaker is caused to a great extent by the proportions of the margins, and not solely by their expansiveness. These liberal margins are impracticable in average books because they increase the cost of paper and of postage beyond the limit of necessary economy, but if a principle or guide can be found in the proportions of these margins it may be applied to the most ordinary books without loss of profit and with markedly good effect on their appearance. A principle must be invariable in its application. The object of this article is to stimulate a search for a principle which may determine infallibly the correct dimensions of page and margins in relation to the leaf. No claim of discovery is made.

All dimensions to be given are in relation to the trimmed and completed leaf. In the necessary exactions of the bookbinder serious obstacles to ideal margins are encountered; these are so variable that they must be considered and allowed for by the printer before he can decide on the size of his page. The mere crease of the fold in a four-page circular is a disturbing if negligible factor in considering ideal margins, and these creases are multiplied in books. A rule which would give ideal margins on a four-page circular would be seriously and detrimentally affected by the deflections of the leaves at the back of a book. It is possible that two rules are desirable; one for pages which open flat, and another for pages which deflect toward the back folds, as in Fig. 1.

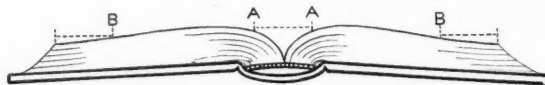


FIG. 1.—Showing deflections of leaves at back of a book.

Perhaps the most common mistake in proportioning margins is to consider them in relation to one page on one leaf. They should be determined in relation to the opened book, disclosing two pages on what is, in effect, one sheet of paper. The first and last pages of a pamphlet without a cover are isolated; when we open the pamphlet

at pages 2 and 3 the problem of margins is very much changed. Where we see page 1 once in a book we see two *related* pages side by side a score or more times. The obviously correct position of one isolated page is the *optical* center of the leaf. "Optical," because if a line of type or a page is centered accurately by measurement between head and foot of the leaf it appears to the eyes to be below the center, as in Fig. 2. This is a well-known visual illusion common to all eyes, and it must be compromised with by raising the line or page to the optical center, as in Fig. 3. This

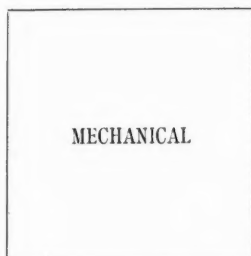


FIG. 2.—A word exactly centered, which appears to be below the center.

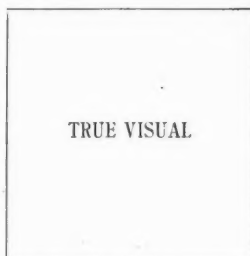


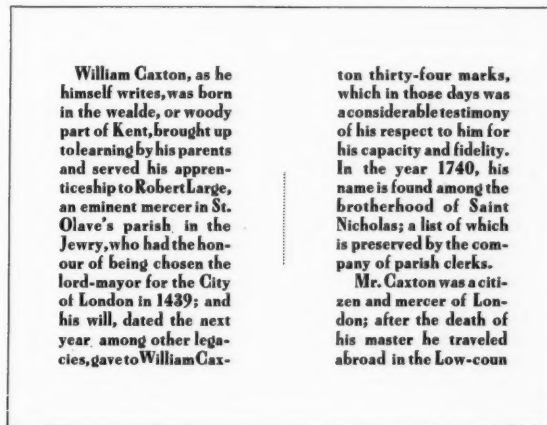
FIG. 3.—A word  $2\frac{1}{2}$  points above center, which is apparently in center.

illusion, which may have had much to do with establishing the propriety of a head margin much narrower than the front and foot margins, is explained by optical science as due to the greater muscular effort required to raise the eyes than to lower them. The greater effort causes an over-estimation of the upper half of the space. Side-wise there is no illusion. In a pamphlet without cover is there any valid reason why the margins of the isolated first page should not be different from those found pleasing when surrounding two related pages? First and last pages preceded or followed by blank pages are not isolated, and their margins are related to the blank paper opposite them.

Before a rule of proportional margins can be established some constant factor must be found. Is there in paged work any dimension which practically establishes itself? As two related pages confront us, framed in one sheet of paper—pages 2 and 3 of a four-page circular, let us say—there are *three* perpendicular margins, *not four* as some printers appear to believe. Is there any good reason why these three margins should not be equal in width? That seems to be the most natural division, symmetrical and most easily calculated. It is a division, moreover, which is found in a large proportion of the most celebrated books of ancient and modern times, manuscript and printed. If it will be conceded that the perpendicular margins of two related pages on one sheet should be equal, here is the only meas-

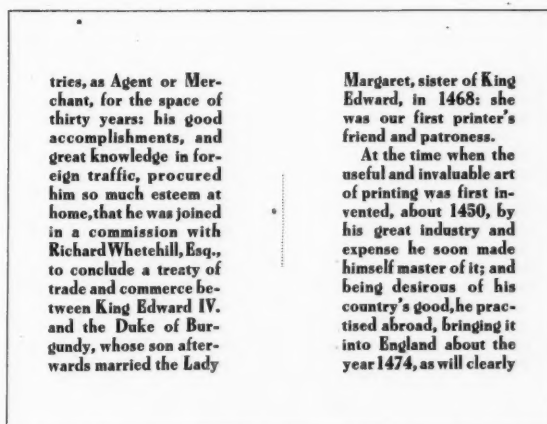
urement on the sheet that always determines itself, irrespective of all other conditions.

The almost invariable practice on average circulars and books is to make the middle perpendicular margin much wider than the front margins. A large proportion of pages are centered mechanically, and therefore incorrectly, on the leaf, as in Example I. Use has made us callous to the latter error, but if the pages are moved out of center toward the front edges of the leaf, as in Example II, there is unanimous condemnation—none so blind to proportion as not to know that something is wrong. To quote an eminent optical scientist: "One thing is certain, namely, that the eye does not like things that seem to aim at equality and misses it. For that reason it is better to go some distance away from equality if



EXAMPLE I.—Each page centered on leaf. This position is very commonly used, though incorrect.

an actual equality is apparently unequal." It is plain, therefore, that too much space can be put between the pages. On the other hand, if the pages are moved from the center of the leaf



EXAMPLE II.—The incorrectness of the positions of pages in Example I is exaggerated here. These positions will find no advocates, yet they are often found in current printing.

appear from his own books, and several undoubted testimonies in the following collection.

In MS. at the beginning of a copy of Caxton's Chronicle, 1482, coeval to the publication, he is styled Regius Impressor. This is further confirmed in the epilogue to "Thymage, or myrror of the world." See Lewis's life of Caxton, pages 9 and 10.

Caxton's translation

of the "Recuyel of the Historyes of Troy" has generally been thought to be the only book printed by him abroad. Yet there is reason to believe, that there is a probability at least of his having printed "Le Recueil des Histories de Troyes." In support of this opinion, I beg leave to add the remarks of an ingenious and learned gentleman who recently favoured me with them.

EXAMPLE III.—The positions of pages here are even more unequal than in Example II, but they displease no one, because they have moved in the right direction.

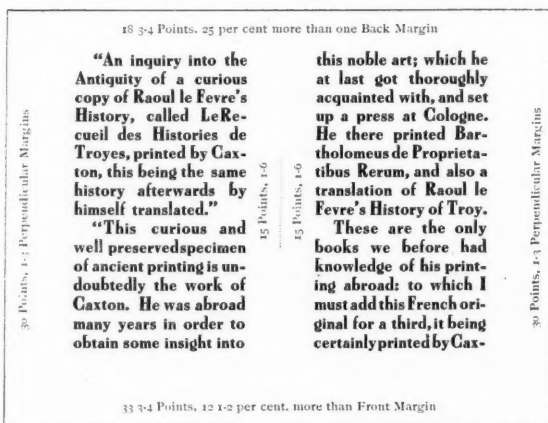
toward each other no one complains, because they are related as masses of color and as conveyors of a consecutive narrative, and are traveling in the right direction, toward each other. Even if placed extremely close to each other, as in Example III, no one's sense of balance or proportion is offended, as common sense (or convenience) lies in that direction. As pages 2 and 3 of a four-page circular may easily be separated so far that every one knows the separation to be incorrect, there must be a separation which is absolutely correct. Although we may not discover the correct separation we know that overmuch separation is wrong, and probably the safe plan is to adhere to the natural division of the perpendicular margins into three equal parts, the only measurements which automatically establish themselves, giving infallible proportions for back and front margins.

If the back and front margins are permitted to establish themselves and for optical and esthetic reasons the head margin should be considerably less than the foot margin, it may be easy to establish proportions for them by percentages which may be correct on all sizes of longitudinal pages. Pages that are greater in width than in length, have conditions materially changed, and require different proportions. It will be sufficient for the purpose of this article to consider the longitudinal shapes in the following suggestions:

The first thing the printer must do in printing a four-page circular is to determine the width of the page on the trimmed leaf. In doing this he is governed by various conditions, such as the leads in stock, the necessity of getting as much as possible on the page, or the desire for luxurious margins. The difference between the width of pages 2 and 3 and the trimmed sheet, divided by three, gives one-third front margin and one-sixth back

margin for each page, and on these two self-established margins the correct head and foot margins (and therefore the correct proportion of the page) may be established by percentages. For printed work opening flat, a scheme of percentages is suggested in Example IV, based on averages taken from a number of so-called *edition de luxe* books of various periods.

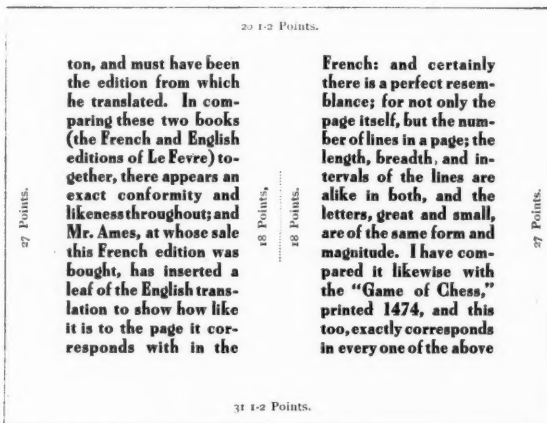
In Example IV the total widths of three perpendicular margins is 90 points; therefore, the front margin of one page is 30 points and its back margin 15 points. Add twenty-five per cent to the back margin (15) for the head margin, which is thus  $18\frac{3}{4}$  points. Add twelve and one-half per cent to the front margin (30) for the foot margin, which is thus  $33\frac{3}{4}$  points. The margins estab-



EXAMPLE IV.—Margins for pages opening flat, determined by percentages based on the back and front margins.

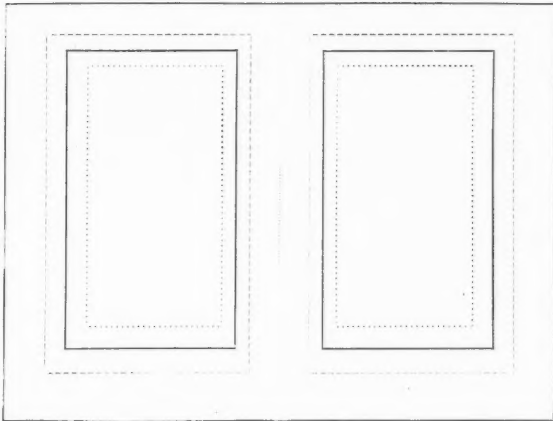
lished by these percentages will be considered conservative by those who follow ancient models, but are probably too liberal to suit average daily requirements.

The obstacle to ideal margins illustrated in Fig. 1 is encountered in the majority of books, but



EXAMPLE V.—Margins based on percentages which allow an excess of ten per cent in the back margins to overcome deflections caused in binding as shown in Fig. 1.

it may be possible to find a rule which will conform to these adverse conditions, and better adapted for general use. Such a rule is illustrated in Example V, in which the combined perpendicular margins are again 90 points. The object of this rule is to systematically increase the back margins to overcome the loss of visible



EXAMPLE VI.—Diagrams showing three pages of differing widths as proportioned according to the rule for books with deflections at the back.

margin caused by the deflections in books with rounded backs or wire-stitched. Even if the distance from A to A in Fig. 1, measured along the dotted line, and representing the two back margins, is equal to the front margin B, the depression under the dotted line at A A makes the distance apparently or optically less; on the other hand, the spread of the front edges of a book adds optically to the widths of the front margins. In books of the class shown in Fig. 1 the deflection at the back increases with the thickness of the book, but in general the back margins also increase with the thickness of the book; and numerous experimental measurements indicate that an excess of ten per cent in the combined back margins will overcome the optical disturbance caused by the deflections. This excess is always in addition to the allowance for concealment of the leaf by sewing through the folds or stitching through the back. The width of the margins must be determined on the paper that is visible in the bound book.

In Example V the total of the perpendicular margins is 90 points. To get the two back margins take one-third as before; but add ten per cent of the remainder (60 points) to the back margins, making 36 points, leaving a balance of 54 points, which divide between the two front margins, making each 27 points, or 50 per cent more than one back margin. To one back margin (18 points) add twelve and one-half per cent for the head margin, which is therefore  $20\frac{1}{2}$  points. To the back margin (18 points) add seventy-five

per cent for the foot margin, which is therefore  $31\frac{1}{2}$  points. This is a conservative rule. A little experimenting will show that these percentages accommodate themselves to longitudinal pages of all widths, always maintaining the same proportions in the margins, and expanding in a much greater ratio into the two wider margins as the page is widened, as shown in Example VI, which represents three pages of different widths on one sheet, but all proportioned alike, as they always will be under any similar rule. The reader who is interested may establish percentages to suit his own needs or ideals.

The proper time to determine all margins is when the width of the page is determined. In finding correctly proportioned margins the correct proportion of length to width of the page is simultaneously found.

For readers who wish to test this method with pencil on paper the rules are summarized below, and tables of margins for *one* page, based on points and picas, calculated by each suggested rule, are submitted, in which the ordinary figures represent picas and the superior figures points (twelfths of a pica):

*For flat-opening longitudinal paged work* (Example IV): The back margin is one-sixth and the front margin one-third of the total perpendicular margins. Add twenty-five per cent to back margin for the head margin. Add twelve and one-half per cent to front margin for foot margin. Before using these percentages deduct from the sheet all allowances for trimming.

BACK.	FRONT.	HEAD.	FOOT.
1 <sup>6</sup>	3	1 <sup>11</sup>	3 <sup>5</sup>
2	4	2 <sup>8</sup>	4 <sup>6</sup>
2 <sup>6</sup>	5	3 <sup>2</sup>	5 <sup>8</sup>
3	6	3 <sup>9</sup>	6 <sup>9</sup>
3 <sup>6</sup>	7	4 <sup>5</sup>	7 <sup>11</sup>
4	8	5	9
4 <sup>6</sup>	9	5 <sup>8</sup>	10 <sup>2</sup>
5	10	6 <sup>3</sup>	11 <sup>3</sup>
5 <sup>6</sup>	11	6 <sup>11</sup>	12 <sup>5</sup>
6	12	7 <sup>6</sup>	13 <sup>6</sup>

*For ordinary longitudinal books, opening as in Fig. 1* (Example V): Divide the combined perpendicular margins by three, as in Example IV, but deduct ten per cent from the front margin and add it to the back margin. To the back margin add twelve and one-half per cent for head margin. To the back margin add seventy-five per cent for foot margin. Before using these percentages deduct all allowances for sewing or stitching and trimming.

BACK.	FRONT.	HEAD.	FOOT.
1 <sup>6</sup>	2 <sup>3</sup>	1 <sup>8</sup>	2 <sup>8</sup>
2	3	2 <sup>3</sup>	3 <sup>6</sup>
2 <sup>6</sup>	3 <sup>9</sup>	2 <sup>10</sup>	4 <sup>5</sup>
3	4 <sup>6</sup>	3 <sup>5</sup>	5 <sup>3</sup>
3 <sup>6</sup>	5 <sup>3</sup>	4	6 <sup>3</sup>

BACK.	FRONT.	HEAD.	FOOT.
4	6	4 <sup>6</sup>	7
4 <sup>6</sup>	6 <sup>9</sup>	5 <sup>1</sup>	7 <sup>11</sup>
5	7 <sup>6</sup>	5 <sup>8</sup>	8 <sup>9</sup>
5 <sup>6</sup>	8 <sup>3</sup>	6 <sup>3</sup>	9 <sup>8</sup>
6	9	6 <sup>9</sup>	10 <sup>6</sup>

As all the materials used in type forms are cut to picas which do not conform to the standard inch, the printer should calculate all dimensions by picas and points. This will be found easier than calculating by inches. Six picas are four one-thousandths of an inch less than a lineal inch; in three inches this difference is equal to about three-quarters of a point.

There is a prevailing misconception as to what a head margin really is. All the white space above the first full line of the page should be considered as part of the head margin. This includes the white line below a short or long running head or on each side of a rule under a running head. All the types and rules above the first full line of the text has a value equal to the space it would occupy if the color was extended the full width of the page. In the average running head this might be equal to a two-point face rule, and if this is so, the head margin ends two points above the first line of the text. If the printer is in doubt he can not go wrong by decreasing the head and back margins, for danger lies in the direction of curtailing the front and foot margins, as is shown in Examples II and III.

After the printer has carefully eliminated the allowances for trimming and sewing and stitching and established the proportions of the page to the leaf, his work is too frequently made of no avail through the carelessness of the binder. The printer should insist on having a sample of the trimming submitted to him before allowing his margins to go to probable slaughter. A book-binder of New York city who had mangled some well-planned margins offered as an excuse that his men were always anxious to cut "plenty" off, because they divided the proceeds of the trimmings between themselves as a perquisite. A more efficient incentive to the destruction of good margins could not be devised.

#### BEWARE OF THE KNOCKER.

Beware of people who are constantly belittling others, finding flaws and defects in their characters, or slyly insinuating that they are not quite what they ought to be. Such persons are dangerous, and are not to be trusted. A disparaging mind is a limited, rutty, unhealthy mind. It can neither see nor acknowledge good in others. It is a jealous mind; it is positively painful to it to hear others spoken well of, praised, or commended for any virtue or good point. If it can not deny the existence of the alleged good, it will seek to minimize it by a malicious "if," or "but," or try in some other way to throw a doubt on the character of the person praised.—*Macey Monthly*.

Written for THE INLAND PRINTER.

#### REMINISCENCES OF AN OLD PROCESS ENGRAVER.

NO. IV.—BY CHARLES E. DAWSON.

##### GRAVURE.



S I said in the opening remarks in my first article, my brothers were artists and had done some work on copper, so they naturally turned their attention to process methods as applicable to copper intaglio engraving by the aid of photography. I can not just remember the various stages through which the process went in their hands, as at that time the most interesting "processes" to me were sailing and rowing, cricket and tennis. But, so far as I remember, they were all based on the production of a raised gelatin mold on which the plate was "grown" by electro deposition; sometimes a copper support would be used, and then again glass.

All the experiments they made at first depended on the swelling action of the gelatin and not on the washing away of the unprinted portions.

About 1875-6 they were using what is called the "Pretch" process with good success, and I here give an outline of that process: A plate produced by this method had a large amount of mold or relief somewhat resembling a "Woodbury" matrix in this respect. The process is as follows:

A glass plate is coated with gelatin containing the necessary proportion of bichromate of potash or ammonia, and on this is printed the subject from a photographic positive. The gelatin plate is then exposed to light through the glass backing, in order to produce the necessary reticulation. It is then swelled in warm water, and if satisfactory, is again allowed to dry. This prevents too high a mold when final swelling is done. After drying the surface of the gelatin it is rendered conductive by a deposit of gold or silver. In the first case, the mold was treated with a solution of gold chlorid, and in the second, with silver nitrate. These were reduced to the metallic state by phosphorus, either in solution or by its vapor. When a satisfactory coating was secured, the glass support had a rim of tin-foil placed round it, to which were attached the conductors, and from which the copper deposition started. A neutral copper sulphate bath was used and the mold had to be covered as quickly as possible, otherwise decomposition would set in, producing gas, which would entirely spoil the result. When thick enough, the grown plate was removed and the back filed smooth, the edges beveled and the margins burnished, after which first proofs were taken and the retoucher commenced his work.

As may be imagined, this was a very delicate and slow process and failure might result at any

stage, so my brothers began to work along the lines of the washed mold, which is produced by printing a negative onto carbon tissue, and after attaching this to a copper support the unprinted portions were washed away.

Supposing the subject be in line; a reversed negative is taken, and after having a "safe edge" painted around it, a print is made on a sensitized special "Process" carbon tissue; in the meantime a piece of polished copper plate has been silvered by applying silver nitrate solution, weak, and briskly brushing with a soft brush. The printed carbon is then floated onto the prepared surface under water and "squeegeed" down, after which it is allowed to dry under pressure. When dry, it is developed in warm water. Now if the lines be only fine ones, with no wide or dark portions, such as in the case of a map, for instance, there will not need to be any "grain" in the lines; but should the subject contain washes or blacks, then it will be necessary to provide a grain, in order to hold the ink. This graining can be done in several ways and may be applied to either the face of the "tissue" or the negative itself. If on the former, it must be applied before printing under the negative and removed before the printed tissue be floated onto the copper support. If, however, it be applied to the negative, which is the better plan, it, of course, remains. Whichever be the point of application, the method is the same; by means of a small roller coated with "blanket" or cloth, an ink composed of grease and bronze powder is rolled onto the surface of the negative, being examined from time to time with a magnifying-glass to see the amount of "grain" laid on. Another plan is to roll up the negative with litho varnish evenly and thinly and then apply the bronze by means of the cloth or flannel roller, keeping the roller clean and distributing the dry bronze powder on a clean surface, just as if it were ink, rolling in different directions over the tacky surface of the negative till a sufficient amount of grain be deposited. This amount will vary with the nature of the subject, but in the case of line much less is needed than when the subject consists of wash or is from nature. In this latter case enough "grain" should be applied to produce an effect similar to the etched gravure; that is, there should be "surface" in the blacks.

Another method of producing a grain in the gelatin mold was invented by Major Waterhouse and was produced by sensitizing the developed mold with bichromate while wet, but after the surplus moisture had been drained off, a quantity of ground glass, which had been prepared by mixing with melted Sterin wax, was poured over the moist gelatin and forced into it by violent jarring of the plate. The surplus was then removed, the mold dried and exposed to strong light, after

which the glass grain was removed by means of alcohol and the mold blacklead as explained. This system, however, presented the disadvantage that it was at times difficult to remove all the glass particles, and if any remained, they would produce pinholes in the deposited plate, causing much subsequent trouble.

When the mold has been thoroughly washed and all trace of soluble gelatin removed, it is bathed in dilute alcohol to "shrink" the lines and so refine and sharpen them. After this, the mold is allowed to dry and then is coated with a very weak solution of rubber in benzol. It is best to apply this by pouring over and then to remove surplus by means of a "whirler" so as to obtain as thin and even a coat as possible. When this coat is thoroughly dry, the surface is rendered conductive by means of very fine blacklead, which must be entirely free from grit. It is best applied by means of a bob of cotton batting or a piece of silk plush. The lead should be applied and polished off till the whole surface appears black and glistening. A copper hook is now attached, or the mold can be fixed to the face of an electrotypers' "box" filled with wax, by means of a hot iron run round the edges when it is ready for the copper bath. If the subject calls for only low relief or shallow lines, the mold can be plunged at once into the bath; but should it be desirable to obtain a deeper plate, it may be swelled in a warm bath of water. In any case it is well, previously to placing in the copper bath, to rinse well with a strong stream of water.

For fine line reproductions this is the most satisfactory process in existence, and I have made reduced reproductions from full-sized "Ordnance Survey" maps of 20 by 30 inches as small as 4 by 5 inches and even smaller, in which every line and letter was perfect. I also made perhaps the largest reproduction ever produced, by this process. The subject was "The Field of the Cloth of Gold," the original painting of which may be seen at Hampton Court Palace, near London. This reproduction was about 36 by 60 inches and the grown plate weighed about seventy-five pounds. I grew this plate in fourteen days by means of the old-fashioned "Smee" batteries, as previously described.

Major Waterhouse used a method of copper deposition for gravure purposes, in which leather troughs containing dilute sulphuric acid were suspended in the copper depositing bath. Then he placed sheets of old boiler iron in these "cells," which he electrically connected with the mold or "cathode." By this method no "anode" was called for, but the copper was extracted from the solution itself and so had to be replenished with copper sulphate.

A very convenient system, where a dynamo is

available, or any source of direct current, is to install a set of accumulators which can be charged in "series" and discharged in "parallel" when, as the accumulators give a little over two volts on discharge, by coupling three anodes in series, the right amount of current flows against the normal resistance of the solution, so avoiding the loss due to inserted resistance.

About 1878-9, my brother Alfred's friend, Mr. Scamoni, of the Russian Government Department of Engraving, sent him particulars of a new gravure process similar to what is now known as the "Klic" process. This appeared so much simpler and more rapid that we at once started in on it. Appearances are proverbially deceitful and there turned out to be troubles in connection with the charming process which took years to overcome. I will outline the process and then explain its difficulties:

A reverse positive, or transparency, was prepared, from which a print was made on "Special Process" tissue, and this was floated and pressed onto a sheet of engraving copper which had previously received a grain of bitumen or rosin powder, which had been melted onto the copper, forming a grain similar to that of the old "Aquatint" method. The carbon print was then developed in a bath of warm water and, after being dried, was etched with perchlorid of iron solution, which first acted on the blacks, and so advanced from tint to tint till the whites were barely touched when the action was arrested and the plate finished, *in theory*.

Now although in the hands of an expert who has spent years in mastering every detail, this process works like magic, there is a latent potentiality for "cussedness" quite beyond the dreams of the tyro, and greatest of all these are "devils." These "imps," I think, received their christening at our works and a very appropriate one it indeed is, as they are just little deep pits which develop during the etching and so completely ruin a plate.

I do not think the exact cause of these "devils" has ever been settled, but think they are the result of electro-galvanic action, caused by some local impurity in the copper, just as "pitting" is caused in steel boiler plates by unequal distribution of carbon. I found very much less trouble from these after I used copper sheets prepared from Elmore copper, which is produced by electro deposition from the crude copper.

Another point of difficulty arose through having the molds too thick. I found that the less range there was between the different tints, the finer the results. This called for a transparency in which there was but little contrast, but which at the same time contained all the tones in proper relation. As regards etching these plates, some workers reduce the density of the perchlorid by

means of heat, but I used to do this by the addition of water in varying quantities as I wished to hasten over or dwell on certain tints. As regards the grain, it is most common to use ground bitumen of Judea, but this produces too powdery a grain. Now if you carefully examine an aquatint engraving you will see that the grain is very large and the lighter the tint the larger the grain but the narrower the space between the grains, so producing a lacework of extremely fine lines. This effect I endeavored to imitate by using a compound resin, composed of a varying mixture of rosin and shellac melted together and afterward finely ground.

This grain was capable of being spread by increasing the heat applied to the plate when melting on the grain. If an extremely fine grain be used, a quick etching will produce a "tooth" which will print a black, provided a very dense ink be used, and the quicker the etching, the less liability to "devils"; but this dense ink produces a "sooty" appearance quite unlike the fine "velvet" effect produced by a thick layer of comparatively transparent ink; then the plate having a good bold grain "wipes" so much better when being printed and lasts so much longer too.

When drying the molds in this process, it is of the utmost importance to allow them to dry evenly and thoroughly in an atmosphere which is not too dry. A mold may appear to be perfectly and evenly dried to the eye, but on etching it will become apparent that there has been an unequal distribution of moisture in the varying thicknesses of gelatin. I used to leave the mold for some hours after air-drying in a closed dustproof cupboard, in which I kept a dish of water.

In spite of all efforts up to the present time, it has proved impossible to satisfactorily imitate the fine transparent atmosphere of the aquatint engraving when the employment of different grains and etchings gives a "selective" power and individuality compared with which the mechanical weakness of the process plate is too apparent.

About 1887-8, my brother Alfred took up the printing of photogravures in colors. Now there are two methods whereby a colored engraving can be produced; the most common is to make a monotone print from the plate and then color by hand with a brush. This stains at once the ink and the interseparated white paper. The other, and only real color method, is to fill in the plate with colored inks, just as an artist would paint a picture. The plate may be entirely filled in piecemeal, or it may first be filled with a weak neutral ink, depending on the subject. This process skillfully conducted produces the most artistic and charming results, as the blending of the colors combined with the individuality raises it at once far above any purely mechanical method. We reproduced

many old colored engravings so faithfully that they were not infrequently sold as genuine, and I had \$300 offered for one of these copies hanging in my own house, by one of the best judges.

We made a series of reproductions from Cruickshank's original water-color drawings, illustrating "Oliver Twist," which were hardly distinguishable from the originals.

Unfortunately, chiefly owing to the fact that trained and artistic workers were required, it proved impossible to obtain prices which were remunerative at the time when we were doing this work and so we had reluctantly to abandon it.

Speaking of copperplate printing, the printers combined to get higher prices out of us, but we could not make publishers pay us an increased rate, so we had to abandon printing. Later, some of the same men set up presses in their homes and we employed them. In this case, they found their own ink, presses and supplies, and delivered the work to us warehoused and packed for less money than they would accept for their labor when working for us.

(Concluded.)

#### HOW TO SECURE COÖPERATION.

There are many methods of creating a spirit of enthusiasm for a publication, but the one that has brought the best results to the publishers of the *Dry Goods Economist* and their allied interests has been a meeting held simultaneously in St. Paul, Minneapolis, Chicago and New York, every Saturday morning.

These meetings bring together the heads and assistants of all the departments and the forces of solicitors. Problems are gone over that have arisen for the time past, the plans for the week, the mapping out of proposed big things for the future, and in it, from the highest paid man to the solicitor just starting out, each has a voice.

Ideas are exchanged, and the man who has worked his end to a point where he can claim success, does not hold back the secret of it, nor the one who has slipped up hesitate to tell his story. Every idea is thoroughly gone over, and no matter how impracticable it may seem to the head of the department, the originator is encouraged to try again.

A correspondent of the *Fourth Estate* attended one of these meetings and observed that affairs which have ordinarily been held as belonging to the business heads were discussed freely before all, so that each one had a better appreciation of the difficulties which the other fellow had to put up with.

In speaking of the real effects, one of the managers said that nothing else ever tried has worked to such an advantage in fostering the coöperation, and it was surprising to note that many of their best ideas and the biggest campaigns have resulted from impressions, not from those in the department in which they have been used, but from some one of a branch very widely separated.—*Fourth Estate*.

THE advertising literature, ably prepared, should give even the salesmen new and strong talking points. We know of some literature which has told the salesmen more about their goods than they ever learned from the house.—*Franklyn Hobbs*.

Written for THE INLAND PRINTER.

#### PHOTOGRAVURE FOR BEGINNERS.

NO. II.—BY CHARLES E. DAWSON.

##### PREPARATION OF CARBON TISSUE.



HAVING produced a satisfactory result we will now see to the preparation of the carbon tissue; there is a special gravure tissue prepared, but this is not necessary to success, the ordinary "Special Transparency" tissue made by the Autotype

Company of London, England, being quite suitable. Cut some of this into convenient sizes and keep in a book or between boards to avoid its tendency to curl. Now take a piece of thin plate glass, say 10 inches by 12 inches, and carefully clean one side; then take powdered French chalk or mica, and with a piece of clean cotton rag rub the glass with it, using a firm, even pressure until it looks like satin; then dust off nonadhering chalk and set aside. To sensitize the tissue, prepare a solution of bichromate of potash in distilled water, using about one ounce of bichromate to a quart of water. The best way to dissolve it is to wrap it in a piece of clean muslin and suspend it just beneath the surface of the water, which should be in a wide-necked bottle. Keep the solution covered and filter through linen after use. In hot weather it will be necessary to chill the solution before sensitizing the tissue, otherwise the gelatin will dissolve into the solution and ruin it. The temperature of the solution should not exceed 60° F.

##### SENSITIZING THE TISSUE.

To sensitize the tissue, which may be done in subdued daylight, place the solution in a shallow

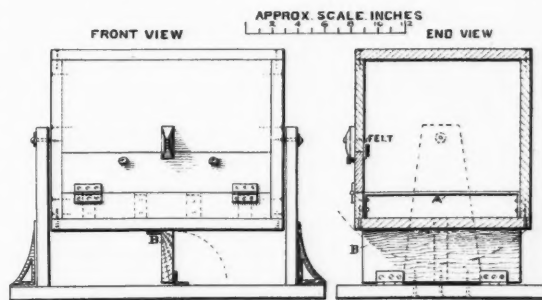


FIG. 2.—SHOWING A SIMPLE FORM OF "GRAINING" BOX.

dish considerably larger than the piece of tissue to be sensitized and immerse the tissue in it, using a flat camel's-hair brush to remove any air bubbles that may rest on the face of the gelatin. This is very important, because if it is neglected spots will form in the developed relief print or "mold," that will spoil the work. When the tissue has been

saturated, which may be known by a tendency of the edges to curl backward, remove it by the corners, and lay it on the chalked glass, the gelatin to the chalked side, and *squeegee* down; if the tissue is oversaturated there will be some difficulty in getting the edges to adhere to the glass, but if taken out of the solution *just before* the curling takes place no difficulty will be experienced. Now place the glass with the tissue on it in a warm drying-cupboard where there is good circulation of air but where no white light can reach it. A very convenient drying-cupboard can be provided by making a box of slats, having one side hinged. Cover this with black twilled calico lining and cover the hinged side in such a manner as to allow it to open freely. On the inside, racks can be arranged and the cupboard may be placed where most convenient, but not in full daylight.

#### BICHROMATE PRECAUTIONS.

Let me here warn the student against carelessness in the handling of bichromate. Rubber gloves should be used, and after sensitizing, thoroughly wash the hands, and rinse the dish and brush, and do not allow the solution to drip on the floor, as the crystals when dry will float in the air, and by adhering to the mucous membrane of the nose cause serious trouble. *On no account touch the nose or face with the hands after using bichromate, and carefully avoid putting it on the clothing.*

When the tissue is dry, which may be known by passing the hand over the back of it, it may be stripped from the glass, when it will be found to present a perfectly flat, smooth surface. Keep the tissue in the dark, and between glass, when it will remain good for perhaps a week. When stale it dissolves slowly. If not thoroughly dry the tissue will refuse to leave the glass. Now having our tissue dry, we take the transparency and place a *safe edge* around the subject. This may be done by pasting strips of black masking paper or non-actinic red paper about half an inch wide around the subject. Then mark pencil lines around the "safe edge" about one-eighth inch from the inner edge; this is to form a guide when placing in the printing-frame. Now lay the tissue face down on a sheet of zinc, similar to that used for trimming photo prints, and cut a piece the exact size of the rectangle formed by the pencil lines on the "safe edge." All this must be done in a *yellow light*, and not too much of that; the sensitizing may be done in subdued light, but all drying and storing must be done in total darkness, while operations involving the sensitized tissue must proceed in yellow light.

#### PRINTING.

Now take a screw-back printing-frame and after carefully dusting it place the transparency

in it and adjust the tissue to the pencil lines, marking with an X the top of the subject. The printing is best done out of doors, exposed to the sky, but shielded from side light; if it be summer and the light too intense, a frame covered with tissue paper or white linen should be placed on the printing-frame about a foot distant. The light should be modified by this means so that the tissue will take from fifteen to twenty minutes to print. A good plan for a beginner is to place a strip of sensitized tissue about one inch wide across the transparency covering, say three-fourths of its length, and print for about five minutes. Then move the opaque cover back to one-half the distance and print for another five minutes; then shift the cover back to one-fourth the distance and print for another five minutes. The cover may then be removed and a final exposure of five minutes made. This will give results all the way from five to twenty minutes' printing, and form a reliable "pilot." This "pilot" should be developed on a piece of copper so as to educate the eye to the proper appearance of the mold.


Having printed one tissue we have completed the photographic portion of the process and I will now proceed to explain the subsequent operations. I have followed the plan of describing the necessary apparatus and manipulation in sequence rather than to describe all apparatus separately, as it is much easier for the student to follow the process when the apparatus and its use are described together.

#### THE COPPER.

First a supply of gravure copper will be required. The best for this purpose is that made by electro deposit, as it is purer and etches deeper and with less side action. This is owing to the fiber of the deposited copper being vertical to the surface of the plate, whereas rolled copper has its fiber horizontal to the surface. This principle is well illustrated by observing how much more readily water soaks into the end grain of wood than the side grain. Having our copper, which should be about 1-16 inch thick, we next proceed to "grain" the surface.

#### "GRAINING" BOX.

To do this we require a graining or dusting box, illustrated in Fig. 2. The box itself may be, say, 12 inches by 12 inches and 16 inches long. This will be large enough for the most ambitious beginner. The diagram shows two views of the box, front and end. An ordinary dry goods box will serve the purpose, cutting out a strip about three inches wide, two inches from the bottom. Into this space must be fitted a hinged flap or door, the edges of which must be rendered dust-tight by having strips of felt glued on, and a good large turn "button" must be fixed so as to keep the flap tightly

closed. Then get some  $\frac{3}{4}$ -inch hoop iron and cut off, say, five pieces some four inches longer than the box from back to front. Bend each end at right angles to form a projection two inches long, thus: . Drill or punch two holes in each of these lugs and screw or tack them into the box as shown at A in the illustration. These are for the copper plate to rest on, and the upper edge should be smoothed with a file so as to allow the plate to slide easily. The whole box should be slung between two uprights so as to allow of its being revolved in the manner of a barrel churn. The pivots may be two stout wood screws. The piece of wood B is hinged onto the base so as to allow of its being swung up, in which position it holds the box securely against turning while the copper is being introduced. It is not absolutely necessary that the box should be suspended on pivots, as it may be shaken up by hand and placed on a table during the "graining" process.

(To be continued.)

#### THE DECIMAL SYSTEM—A PRACTICAL DEMONSTRATION.

In the adoption of any so-called new system or basis of measurements there is a constant encounter of opposition which may often be called obstinacy for want of a better name, and this kind of opposition has been given publicity to a greater or less degree in the past year against the practical adoption of the metric system in American and English workshops. In *THE INLAND PRINTER* of May, 1906, pages 216, 228 and 274, and on page 376 of the June, 1906, number will be found various references to the practical value of the metric system in comparison to the ordinarily used English system of miles, yards, feet and inches. In the June article mention was made of the fact that "undoubtedly some inconvenience and confusion will result in making the change, but is it any more, relatively, than is involved in the recent change of the entire system of street names and house numbers, established by official enactments at Cleveland, Ohio, a city of five hundred thousand inhabitants? The future convenience compensates for the necessary readjustments incidental to the transition."

The sentiments quoted, in view of the recent experience of the Baldwin Locomotive Works of Philadelphia, was not overdrawn in the least, and the carrying out of such a practical test, recently at Philadelphia, controverts absolutely all the masses and mazes of published literature advocating the nonadoption of this easily understood metric system. We are indebted to the *Electric Journal* of Pittsburgh for the following report respecting this test.

The demonstration is all the more important because all the details of it came to hand and were developed in the ordinary course of business without any specializing whatever, and is thereby the more conclusive because of the fact that both systems were in daily use in the shops of the Baldwin Locomotive Works, so that the alleged inconvenience and liabilities to error so prominently pointed out by the opponents of the metric system—no longer tenable—had sufficient opportunity to make their appearance during the course of the special construction that was carried out for the Paris-Orleans Railroad. Strange to say, this actual demonstration has been carried out without reorganizing the plant in any way whatever, so that

the evidence becomes doubly conclusive. This is especially the case when one recalls the many assertions that have been made, of the utter unavailability of turning an existing manufacturing plant into a besom of destruction through the inevitable chaos that should result from the adoption of the metric system.

Several English concerns have in a more or less formal way adopted the metric system from beginning to end at a considerable expense, and undoubtedly some slight derangement of regular routine, but have found the change advantageous.

It has been contended in some quarters that such a rehabilitation was not necessary, and the very recent experience of the Baldwin Locomotive Works conclusively proves this condition. The readers of *THE INLAND PRINTER* will be able to judge for themselves on a perusal of the *Electric Journal* report:

"Twenty locomotives for France have recently been completed by the Baldwin Locomotive Works in accordance with metric dimensions. The mechanical drawings were furnished by the Paris-Orleans Railroad, and were all drawn in accordance with the metric system.

"It was found upon examination of the drawings that it would be a huge and unsatisfactory task to reconstruct them to the inch system, and there was nothing else to do but employ the metric system.

"Many mechanics doubted at first if they could use this 'new-fangled' measurement, but most of them underwent a decided change of mind the first time they used it. No more enthusiastic advocates of the system could be found at the present time than the nineteen thousand workmen who built these locomotives for the Baldwin Company.

"Locomotives are made by the Baldwin Company for all the world, and the workmen pass from one type to another by merely turning over a rule. It was found that not a mistake was made by the use of the metric system. It was the consensus of opinion that the liability to error was far less than under the English scheme of measurement. Comparisons with the English drawings which were used in the same shops showed that the ones worked out in the metric equivalents were more readily understood."

B. O. L.

#### THE INDUSTRY'S GREATEST BANE.

The greatest bane to the printing industry, not only in Chicago, but throughout the country, is the ignorance of the ordinary printer as to the value and necessity of keeping an accurate "cost system." If printers, as a trade, could be made to learn what it costs to do their business, it is felt that no longer would conditions exist throughout the trade where, instead of the capital invested gaining such a legitimate income as takes place in allied trades where far less intelligence, experience and risk are required than in the printing industry, printers would be doing business at a most ridiculous income, if not actual loss. Therefore, here is an opportunity for establishing a most practical and effective reform. Teach the printer that it is not simply the price of labor, the cost of paper and ink, which should guide him in the making of prices, but the proper distribution of labor and costs among productive and nonproductive labor, the cost of their overhead charges and risks, and many other items. Then we have laid the foundation for the reform of the most demoralizing influence which besets the trade.—C. A. Legg, in *Ben Franklin Monthly*.

LAST week Wednesday the St. Louis Advertising Men's League held a "Grand Fruehjahrseröffnung," at the Planters Hotel. No deaths reported.—*Printers' Ink*.

Written for THE INLAND PRINTER.

**A DISPLAY DIAGRAM.**

BY ARTHUR GLEDHILL.



N recent years ad.-writing has been developed into an art and practiced as a profession. The specialist in publicity is a student of psychology—applied. In the exercise of his fertile genius he is called upon for much originality in formulating his ideas, and not a little practical knowledge of printing in getting them presented to his liking. In the latter regard the correspondence school has played no little part in encouraging the student ad.-writer to encroach upon the ancient prerogatives of the printer.

The most minute instructions in regard to display are welcomed by the printer—with but one proviso: that the ad.-writer knows whereof he speaks. When he insists on giving instructions that are either impossible or absurd, then the printerman raves or ridicules.

Many retail advertisers, to obtain a certain uniformity in their display, own a series of type themselves or have a few sizes reserved for them in the ad.-room. To facilitate ready calculation of the length of type lines and the number of words in a given size, the plan illustrated herewith is presented.

One of the frequent errors of thoughtlessness of the nonprinter advertising man is that of writing a two-column display line for a one-column space. For instance, to receive bold display in single column the word "Xmas" is more effective than "Christmas"; "Rain Coats" in two lines allows a larger face to be used than "Cravenettes" in one.

For use of the ad.-writer in estimating the number of words or letters to a line of given length in a certain size of type, the plan is this: A galley proof is taken of the fonts most used in his particular display, either with caps and lower-case together or separate, the letters being lined up at the front. Then red-ink lines are drawn, a pica apart, from the front of

the letters out. In condensed series or small sizes, a nonpareil between the lines is better.

It is easy to glance up and down the alphabet and mentally calculate by picas and approximate halves of picas, the total width of a display line when set up in this type. Or the approximate widths of the letters may be penciled in a column on the proofs. Sufficient leeway, of course, must be allowed for spaces and points.

A  
a  
B  
b  
C  
c  
D  
d  
E  
e  
F  
f  
G  
g  
H  
h  
I  
i

Where this plan is adopted by an ad.-room as an aid to its advertising clients the slips can be printed in quantities and the ruling done by a second impression.

**WORKED THE SHERIFF.**

A clever advertising hoax was perpetrated on the clerks of the sheriff's office in St. Paul last week, when F. L. Hoxie, who is styled "The Human Mint," was brought into the office by Deputy Sheriff Hansen, who had nabbed him as a much-wanted sleight-of-hand performer, who used his knowledge of the art to play confidence games on unsuspecting onlookers.

It was Mr. Hoxie's own fault that he was taken into custody. About two weeks ago he sent a circular to the local sheriff's office advising them to look out for him. The circular contained a half-tone photo and a good description of himself.

One morning this week about 9 o'clock some one called up the sheriff's office and told them that a "confidence" man had arrived in town, and that he had been seen in the vicinity of the city hall. The truth of the story was doubted, but Deputy Sheriff Hansen was sent out to investigate.

Mr. Hansen was familiar with the description of the much-wanted Hoxie, and was surprised to come across him in one of the corridors. He accosted his man, and asked him if he was F. L. Hoxie. The stranger answered in the affirmative.

"Well, Mr. Hoxie, I am a deputy sheriff, and I must inform you that we have orders to arrest you. Will you step into the sheriff's office with me?" asked Mr. Hansen.

"Well, if that's the case, I guess I'll have to," replied Hoxie.

The two entered the office together, and Chief Deputy Sheriff Payte proceeded to question the new arrival, who denied that he had ever resorted to the confidence game, and professed to be a traveling magician, and, to prove his statement, he dug up a pack of cards and a few other objects of his art and proceeded to entertain the employees with his assortment of deceptive tricks.

After this had gone on for a time Mr. Payte informed Hoxie that they had received a circular warning them of his coming.

"I know it," said Hoxie, "I sent it to you."

"I suppose you did the telephoning, too?" asked the deputy.

"Guilty," was the answer. And then, before any one had a chance to reprimand him for his action, he passed around a few of his business cards, which explained the situation. Hoxie is representing a company which makes a business of disinfecting jails, and he was using the sleight-of-hand game as a clever "drummer's" way of working up trade.

When last seen he was smoking a cigar with the sheriff and talking business.—*St. Paul Trade Journal.*

**GREELEY AND HIS DEBTORS.**

Horace Greeley's assist-and-help editorial was excessively bitter. He wrote that he had often helped people and lent them money, but it had been his misfortune never to have anything returned to him, except in one instance, when he received \$5 in a letter from a person to whom he had formerly lent that amount, and it was so contrary to all his previous experiences that he was astonished; but on looking at the heading of the letter he found that it was written in an insane asylum.—*Victor Smith in New York Press.*

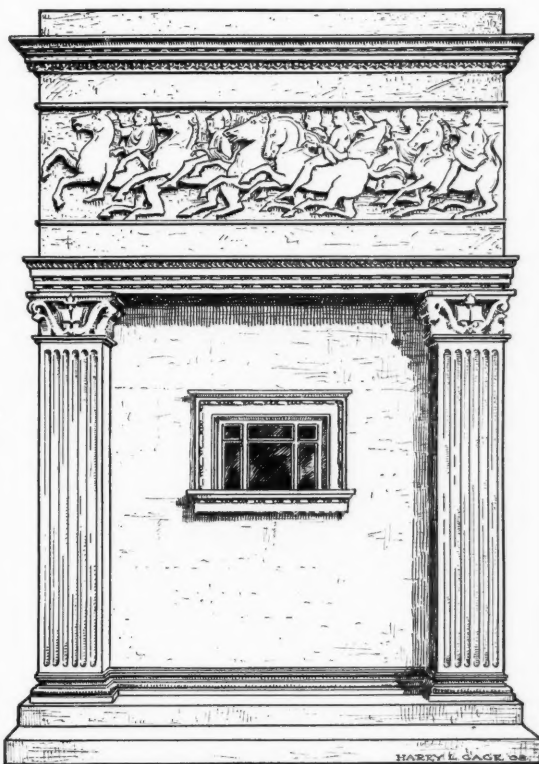
Written for THE INLAND PRINTER.

## ART AND THE PRINTING CRAFT.

NO. VI.—BY THOMAS WOOD STEVENS.



HE astute reader of this series of articles has doubtless concluded long ago that the teachings involved might just as well be reduced to a few simple maxims. And so they might. The only objection lies in the action of the other reader, more curious if less astute, who might ask where the maxims originated—and that is what we are trying to explain. Thus in the last chapter we are accused of dragging in the art of architecture to back up the simple assertion



An architectural motif.

that ornament should be harmonized with type—a matter which would not seem to need such a ponderous array of testimony. But if it is so simple, why is it not more generally practiced? However, it is too easy to argue about it this way, giving the reader no chance to interrupt. And this month we must get over two quite important matters; one is the method of “flattening” a design in the rendering, and the relation of this process to the character of the type; and the other is the question of proportions.

By the statement that a block of type is perfectly flat in design, we mean that there is nothing

in the character of the effect produced which suggests to the eye that the letters are either raised or sunk; the impression may, in fact, sink the letters slightly, but in theory the black lines of which they are composed lie upon the surface of the paper. So do the lines of rulework. And this, an expression of the essential character of the process, is as it should be. Now and then a compositor, chafing at the limitations of his craft, attempts an effect of shadow, attaining it by the heraldic device of a heavier rule at the bottom and right side of the panel. In this effort he raises a part of the surface of the paper (or conventionally appears to do so). He contradicts the essential flatness of the type. And if this were not



The same motif used as a cover-design.

enough of reason on the contrary, he attempts to give a false appearance of thickness to the paper—to produce a relief for which there is no support; against which practice the principles of architecture are firm.

In the selection of designs to be used with type the same principle applies. The *motif* may be perfectly chosen, but its rendering should also be considered—and the rendering which omits the illusion of thickness, other things being equal, is always to be preferred.

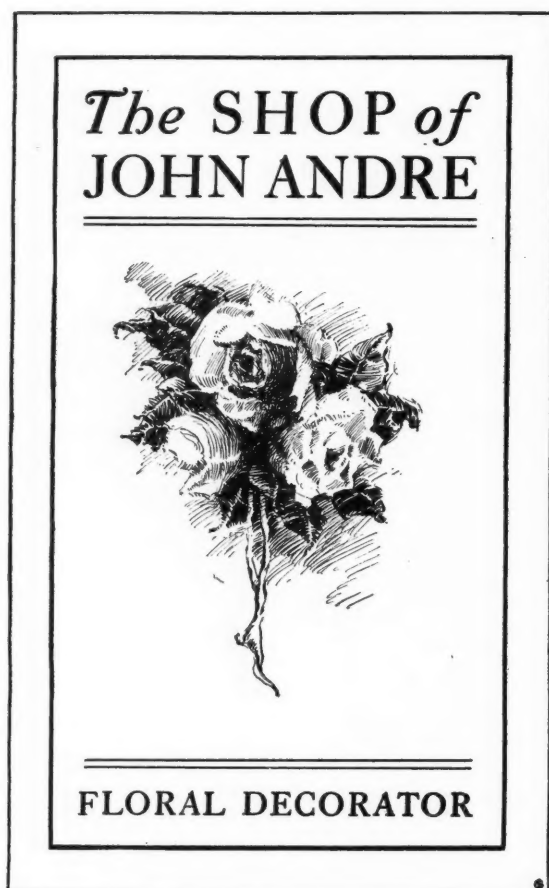
This may be carried through all the uses of

pure design in printing. The drawing which indicates thickness, or light and shade, may be admirably adapted to the place, but it is in reality a thing borrowed from some other craft; if it were made only for print, it would depend only on the qualities of flat design. In the use of pictorial *motifs*, we find that other considerations enter into our choice. And if the picture be an actual illustration, we must subject it to an examination from another point of view.

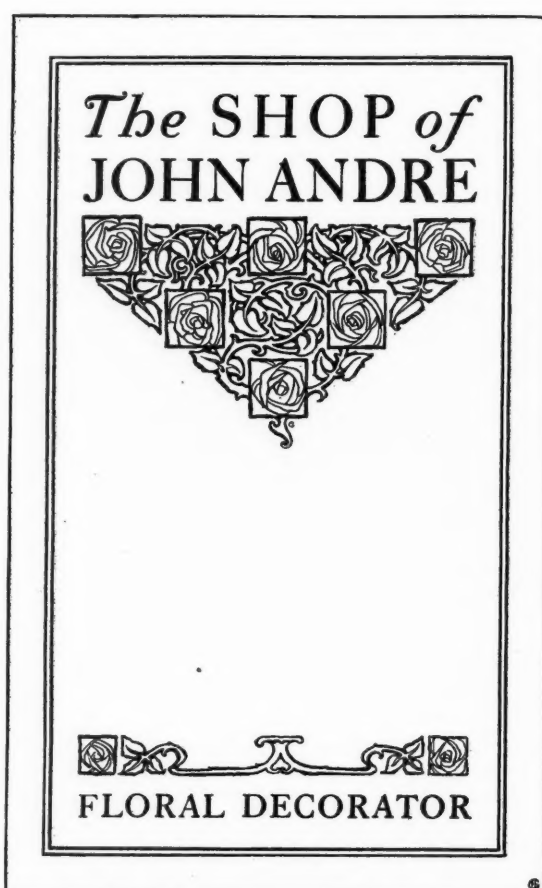
Certainly it will be admitted that a drawing

window, he does not control it; his work is to make the wall, and the window.

Most of the design *motifs* which we take from architectural sources were made for use in stone, wood, or some other material which admits of treatment in relief. These *motifs* should of course be translated into flat work before using. Frequently we see a piece of decoration which came from a purely pictorial *motif*, yet is excellent for use in typography, simply because it has been rendered successfully "into the flat."



Rose treated in a realistic manner.



Rose used as a motif.

in decorative line, printed in black, "stays with the type" better than the same drawing rendered in tone for reproduction by lithography. And this in turn does not pull so far away as the same subject in half-tone from a photograph.

The half-tone from the photograph, however, is for utilitarian reasons the medium for much of our illustrated printing. What has architecture to do with it? For the present it will be necessary for us to leave this very interesting matter, submitting to the reader the simple fact that, while a builder may consider the view from a

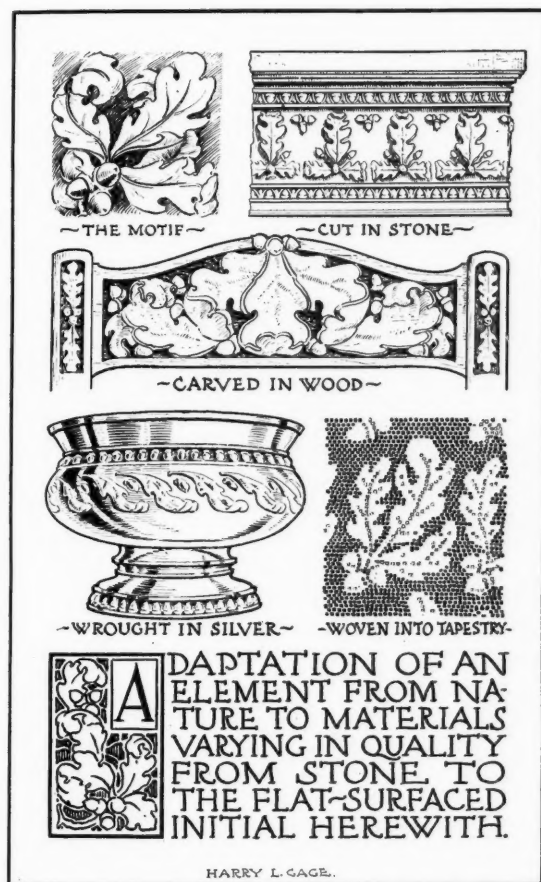
In the use of all such material, it is necessary to consider certain conditions which may qualify our choice. One is the character of the ornament itself; as, for instance, a symmetrical piece can not be placed as freely and informally as a piece which is designed along some line other than its vertical axis. Another factor to be understood is the relative value of the type and the ornament; is the type, or inscription, the dominant part, or does it merely serve to label the decoration? If the latter, the type must be chosen with the utmost care, and must take its

character from the ornament. If the former — if the type part of the page is the important part — the ornament should be made to keep its subordinate position, not only in tone, but in placement and character. Only thus can the page exist as an artistic and unified impression; you can not accent the two factors equally. There must be a first violin — and a second.

In so slight and casual a study of architectural principles as we can make, we shall not be able to go deeply into the question of proportion.

conclusions of Vignola (an architect of the Italian Renaissance) are still accepted. For the Gothic styles no system of proportions has been deduced, and none seems possible. And in all save the most formal and monumental buildings, the application must be made anew to fit the conditions of use and location.

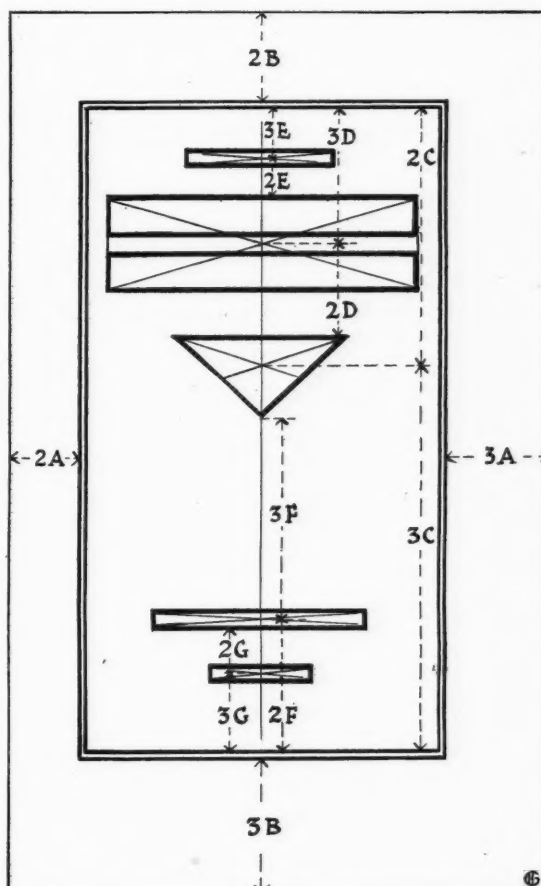
It has been stated that the ability to work in beautiful proportions is a gift, and incommunicable. This may be true in a measure, but it is equally true that such a gift may be cultivated



Adaptations of an oak-leaf motif to various materials.

The simple problems of the printed sheet have little to do with the involved "musical" philosophies of the architects who speculate along this line. It is something which the builders take very seriously, and solve, each man for himself, as best they can.

In this respect the builders have an advantage. Their problems are too involved for the application of any simple rule of thumb, and they are driven back upon the principles of structure, unity and variety. In passing it may be noted that the proportions of the classic orders have been worked out to the last detail, and that the



Mathematical layout for a title-page on a basis of two to three. Size of booklet and printed page was arbitrary. The margins were, therefore, put into the correct ratio, back to front (2A-3A), head to foot (2B-3B). Then, considering the separate spots of type as blocks, they were balanced on the vertical axis. The triangular ornament was first located (2c-3c) and above it the lines indicated, each balanced from its center in the space left by the previous one.

from a latent and invisible germ to a considerable power of accomplishment. This is done both by continued observation — looking at good buildings and good furniture as well as good printing — and by simple exercises, such as those suggested in the chapters on Measure Harmony in Mr. Batchelder's book on design.

The architectural student absorbs as much as he can of the great traditions, and from that he

develops his personal application. In printing we have a few traditions on this subject, but they seem to have fallen into abeyance.

Take the tradition of book margins, for example. You may margin a pair of open pages correctly because of the tradition; or because your study of design teaches you that this is the most beautiful placement of the gray rectangles in the white ones; or because you feel the structural element strongly, and wish to show that the thing is bound, by accenting the narrowness of the gutter margin; or you may do it merely to leave a comfortable space for the reader's thumb. Your motive in the matter is of slight consequence.

But you can not margin it wrongly without flying in the face of tradition, design, structure and use.

As we were saying, the student of architecture, having new problems of proportion to solve in each new piece of work, takes the matter seriously. He realizes that the question can not be settled once and for all by a rule; he finds a beautiful door, let us say, in which the panels are finely related to the width, the height and the character of the trim. But doors are not all alike, and he must turn from this masterpiece of detail to an opening which must be wholly different — narrower and higher, let us say. The thing must be done over, different rectangles must be designed, and still it is required that the new door be harmonious in its measures. Obviously no set plan of dividing a rectangle will fit all cases. And if you care to examine the various doorways of any competently planned building, you will observe that, though a consistent style may have been employed, no hard-and-fast system has dominated the creator of the work.

Still, our problems of measure in printing remain. And there may be some of us who have not the gift — who can not say that any given piece of composition is, in its proportions, the result of either study or conviction. For such craftsmen are the various systems of design worked out; and the following of a system, in lieu of a conviction, will at least guard against decided error. In general it may be said that if you have nothing definite to say about the subject, if you have no personal expression to make, take up and follow some definite system, rather than continue to work at random.

Probably the most practical and the easiest system of this sort is that based upon the proportion of two to three, which has been explained in Mr. Trezise's articles in this magazine. This formula, which is carried to an extreme point of development in the work and theory of M. Alphonse Mucha, may be applied to almost any piece of printing into which the elements of deco-

ration or display are introduced. To follow it in an elementary fashion, it is only necessary to reduce a given job to blocks of type, and place these upon the paper, balanced on a perpendicular axis, with intervals and blocks in the relation of two to three. From this simple scheme one may develop the most involved pieces of typographical design. It will never be individual or personal, but it will never fall into the most stupid error of precisely uniform divisions. Other arithmetical relations may be substituted for the two and three, and this error still avoided. Whatever system is chosen, whether simple or complicated, it should be held and obeyed throughout the job, leaving nothing to chance.

The difficulty of such a theory, of course, is twofold. For one thing, while you follow it you will produce results similar to those obtained by all others who likewise accept it. For another, it is sometimes difficult to see how it applies to the copy in hand, and one is tempted to apply the theory and let the copy take care of itself — which reverses the proper order of workmanship. Any such hobby must be ridden — it must not be allowed to ride.

(To be continued.)

#### "THE LOWEST ORDER OF MIND"—THE MATHEMATICAL.

At a recent meeting of New England college presidents, one of the most important of them all remarked that mental arithmetic did not train a child's mind, and that a mathematician *per se* was incapable of moral reasoning. Mathematicians might take notice, remarks the current *Harper's Weekly*. "It reminds one," says the writer, "of Stiles — Stiles, the greatest of the Yale mathematicians of his time. He, indeed, had virtues as well as mathematics, and was the graceful and learned editor of *Garden and Forest*, horticulturist editor of the *New York Tribune*, and president of the New York Park Commission. Once he was ill for a long time — a very long time — and he used to say that when he became convalescent he discovered that the mathematical was the lowest order of mind. He wanted to read; he tried poetry, and that would not do; nor would fiction or philosophy or history — but when he at last tried mathematics he found that his enfeebled mind could master that."

#### A CONGRESSIONAL COME-BACK.

In a delightfully humorous article in *Harper's Weekly* entitled, "Under the Eye of the Speaker," "An Old Member" recounts some characteristic anecdotes that had their origin in the famous Congressional cloak-room. Here is one of the best — a typical "Uncle Joe" one: A member who had a grievance against the Speaker because of his committee assignment insinuated that Mr. Cannon had displayed something more than partiality for the Illinois delegation and for "others whose names stood for material help in the coming campaign."

In his most perfect son-of-the-soil manner, "Uncle Joe" retorted:

"Wall, out in my country it ain't considered a crime to buy your own children pants before you put neckties on your neighbor's Christmas tree."

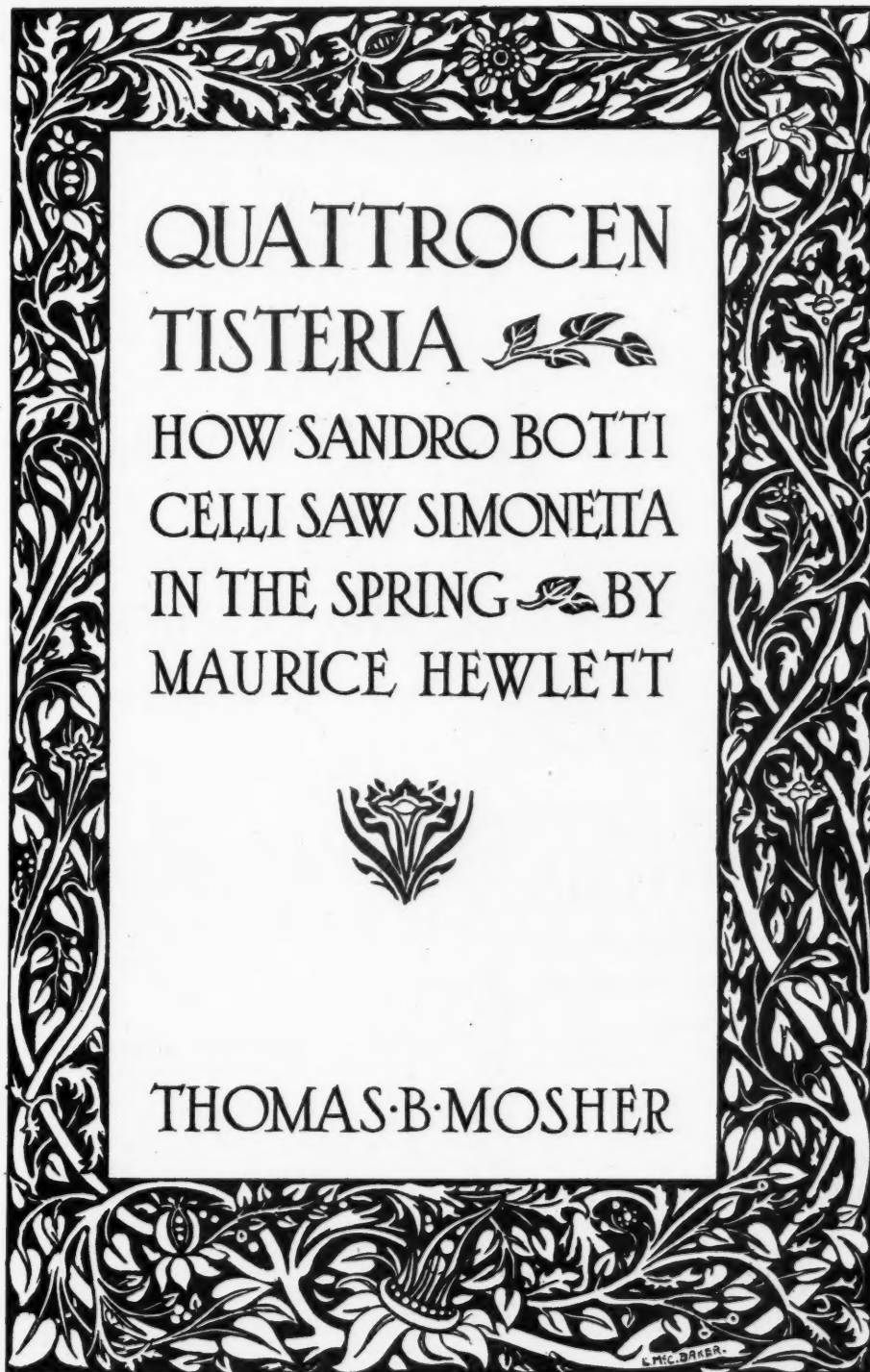
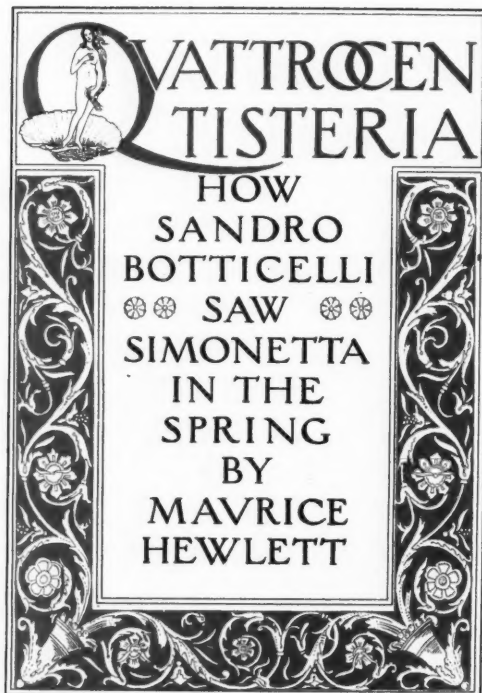


FIGURE 1.



QVATTROCENTIS-  
TERIA  
HOW SANDRO  
BOTTICELLI  
SAW SIMON-  
NETTA IN  
THE SPRING  
  
BY  
MAVRICE HEWLETT

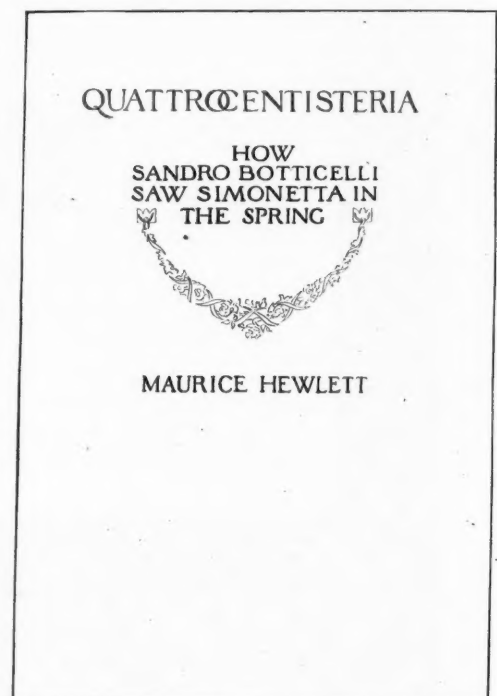
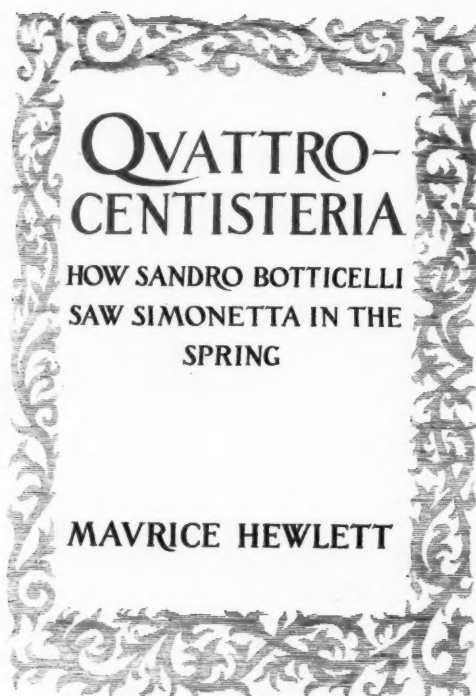
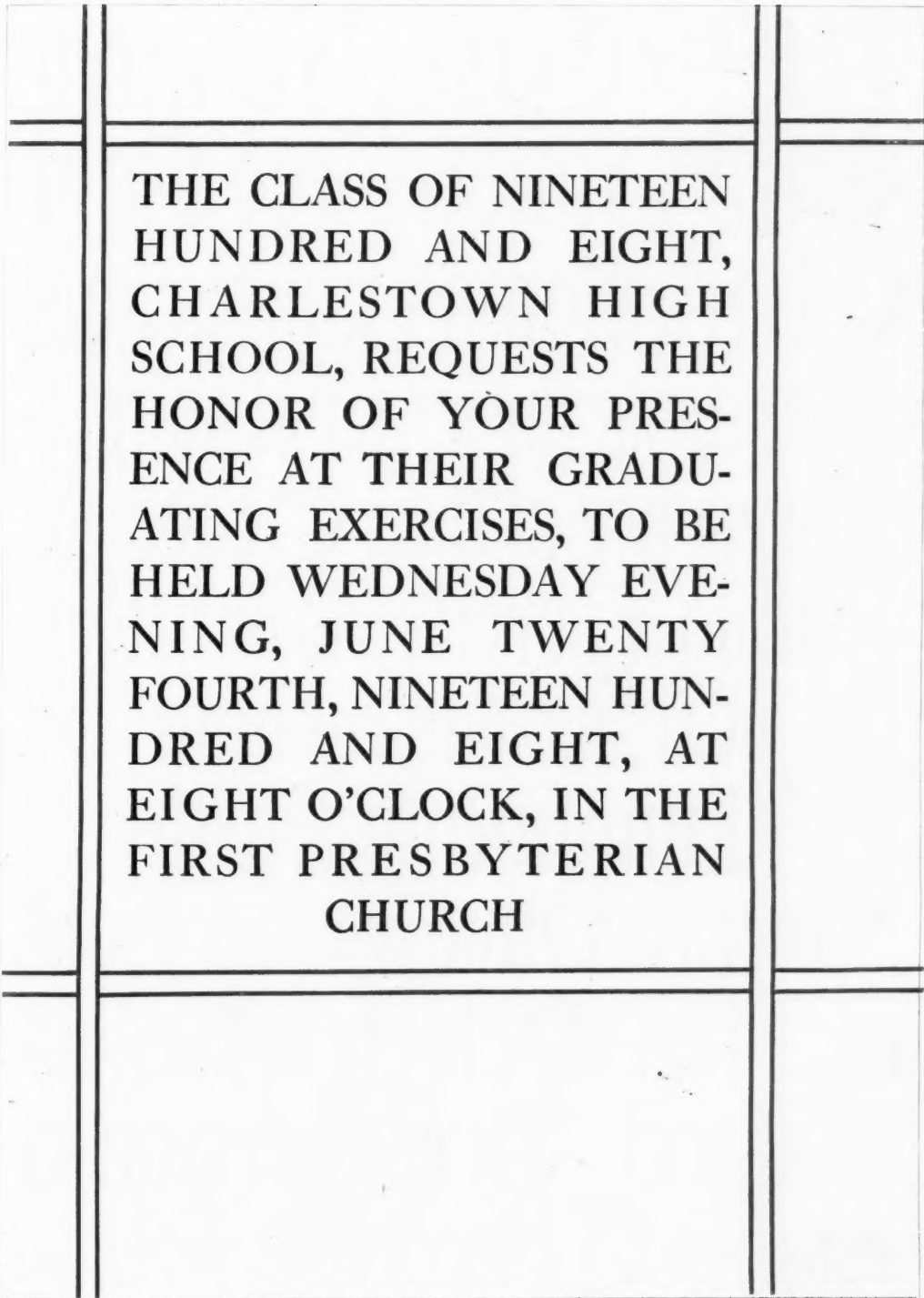


FIGURE 2.



THE CLASS OF NINETEEN  
HUNDRED AND EIGHT,  
CHARLESTOWN HIGH  
SCHOOL, REQUESTS THE  
HONOR OF YOUR PRES-  
ENCE AT THEIR GRADU-  
ATING EXERCISES, TO BE  
HELD WEDNESDAY EVE-  
NING, JUNE TWENTY  
FOURTH, NINETEEN HUN-  
DRED AND EIGHT, AT  
EIGHT O'CLOCK, IN THE  
FIRST PRESBYTERIAN  
CHURCH

FIGURE 3.

The Class of Nineteen  
Hundred and Eight  
Charlestown High School  
requests the honor of your  
presence at their Gradu-  
ating Exercises to be held  
Wednesday evening  
June twenty-fourth  
Nineteen Hundred and Eight  
at Eight O'clock in the  
First Presbyterian  
Church

landscape composition and the use of figures with landscape motifs.

Instruction in etching will be given by Mrs. Stevens to all students who desire to take up this medium. Mr. Watson will have charge of the work in water-color.

The fees for all the privileges of the class are as follows: four weeks, fifty dollars; two weeks, twenty-eight dollars. These rates include board and room, instruction, the use of boats, cottage studio, etc.

For those who wish to remain, the class will be continued for four weeks, from July 20 to August 17; the terms for this period are the same as the preceding.

For further particulars address Dudley C. Watson, The Art Institute, Chicago, or Sylvan Beach Hotel, Antioch, Illinois.

## SUMMER CLASS IN SKETCHING AND COMPOSITION

THOMAS WOOD STEVENS  
OIL PAINTING AND COMPOSITION

DUDLEY C. WATSON  
WATER-COLOR

HELEN B. STEVENS  
ETCHING



THE Class will be located at Sylvan Beach, Channel Lake, Antioch, Illinois, for a period of four weeks, beginning June 22, 1908. Students may enter for two weeks, or the entire period; they will enjoy all the privileges of the regular guests of the Sylvan Beach Hotel.

Outdoor criticisms will be given five days each week, the following program being submitted:

The morning work will be from models posed out of doors, special attention being given to composition, outdoor values and color. The afternoons will be devoted to sketching in the neighborhood and at other points in the vicinity—Wilmot, Trevor and the Fox River valley; the special object of the afternoon work will be the study of

FIGURE 5.

*The*  
Joyous Comedie  
AS YOU LIKE IT



*Hammondale Park*  
*June the 10th, 1908*

A PERFORMANCE OF  
THE JOYOUS COMEDIE

*As You*  
*Like It*

Given by the Senior  
Class of Pine Ridge  
High School

*Cast of Characters*

Banished Duke . . .	Paul Haswell
Frederick, his brother . .	Frank Dorsey
Amiens . . . . .	Vance Merrill
Jaques . . . . .	Chester Boultem
Le Beau, a courtier . .	Albert Ludington
Charles, a wrestler . .	Richard Hall
Oliver {	Lester Vance
Jaques { Sons of Sir	John Herken
Orlando { Rowland de Boys	William Kies
Adam {	Carl Stone
Dennis { Servants to Oliver	John Kies
Touchstone . . . . .	George Peabody
Sir Oliver Martext . . .	Henry List
Corin {	Rodney Stare
Silvius { Shepherds	John Belfast
William, a country fellow .	Frank Hull
A person representing Hymen	Geo. List
Rosalind . . . . .	Francis Belfast
Celia . . . . .	Jennie Moohead
Phebe . . . . .	Estelle Hull
Audrey . . . . .	Florence Stare
Lords, Pages, Attendants, etc.	
Scene: The Forest of Arden.	

FIGURE 6.

## THE SECRET PEOPLE

# SMILE AT US, PAY US, PASS US; BUT DO NOT QUITE FORGET.

For we are the people of England, that never has spoken yet.  
There is many a fat farmer that drinks less cheerfully,  
There is many a free French peasant who is richer & sadder than we.  
There are no folk in the whole world so helpless or so wise.  
There is hunger in our bellies, there is laughter in our eyes;  
You laugh at us & love us, both mugs & eyes are wet:  
Only you do not know us. For we have not spoken yet.

The fine French Kings came over in a flutter of flags & dames.  
We liked their smiles & battles, but we never could say their names.  
The blood ran red to Bosworth & the high French lords went down;  
There was nought but a naked people under a naked crown.  
And the eyes of the King's Servants turned terribly every way,  
And the gold of the King's Servants rose higher day by day.  
They burnt the homes of the shaven men, that had been quaint & kind,  
Till there was no bed in a monk's house, nor food that man could find.  
The inns of God where no man paid, that were the wall of the weak,  
The King's Servants ate them all. And still we did not speak.

And the face of the King's Servants grew greater than the King:  
He tricked them, & they trapped him, & stood round him in a ring.  
The new grave lords closed round him, that had eaten the abbey's fruits  
And the men of the new religion, with their Bibles in their boots,  
We saw their shoulders moving, to menace or discuss,  
And some were pure & some were vile; but none took head of us.  
We saw the King as they killed him, & his face was proud & pale,  
And a few men talked of freedom, while England talked of ale.

A war that we understood not came over the world & woke  
Americans, Frenchmen, Irish; but we knew not the thing they spoke.

## Specimens from The Inland Printer Technical School and Other Sources

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**T**HE foregoing pages are mainly the work of students in the Inland Printer Technical School. They represent the exercises carried out under conditions which are given as part of the problem, the object being, in this particular work, to reproduce the limitations of an average shop, and execute certain pieces of typographical design under these limitations. The plan has also entailed the handling of matter that is seasonable, or even a little in advance of the season; this is done in the hope that the pages set by the students may

be useful as suggestions to the craft in general. It is our intention to make this a feature of our insert pages—so that the subscriber to the magazine may receive each month some specimens of commercial work which may help with the copy to be found in his own shop at the time THE INLAND PRINTER arrives.

While the number of type-faces at the pupil's disposal is limited, he is allowed to use hand-lettering where necessary, and such adjuncts to design as may be easily acquired by taking the I. T. U. Course of Instruction in Printing.

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**Figure 1.** Title-page in the Renaissance Roman style. This exercise was carried out by a student in the lettering class at the Art Institute; it shows a refined form of the letters given in the first lessons of the I. T. U. Course, together with appropriate design, the whole being employed as a title-page.

**Figure 2.** On this page are shown four other exercises, in which the students approached the same problem as Figure 1; the variety of schemes evolved is perhaps of greater interest than the success of any one individual.

**Figure 3.** An invitation set in a severe block of Caslon capitals, intended to suggest a departure from the conventional work of the season in script.

**Figure 4.** The same invitation as the foregoing, lettered in a Text form which is a slight variation of that given in Les-

son 7 of the I. T. U. Course. This also shows a treatment of this kind of job which is possible to a printer who has no copperplate engraving department in the shop.

**Figure 5.** Announcement for Summer sketch class. The exercise is planned to print on rough hand-made Japanese paper, the half-tone being tipped on. The rule scheme is adopted to give a consistent interest to the margins, as the deckle-edged stock varied considerably in size.

**Figure 6.** A program for a seasonable entertainment, with decorative cover and type page of harmonious character.

**Figure 7.** A page of easy lettering from the new English quarterly, "The Neolith," the publication of which is mentioned elsewhere in this number.

Written for THE INLAND PRINTER.

## SOME TWENTIETH CENTURY FIGURES ON PRINTING AND PUBLISHING.

NO. VI.—BY MERSENE E. SLOANE.



THE local dailies of the smaller cities and inland towns have kept step with the large city publications, both in number and circulation. It is but a few years since those dwelling in the smaller communities seldom saw a daily paper.

Now the daily-paper habit afflicts people everywhere. The circulation of the city dailies constituted about three-fourths of the circulation of all dailies in 1890, but in 1905 the proportion had fallen to three-fifths.

During the decade 1890-1900, the average circulation of daily papers in the twenty-six metropolitan cities of the United States increased a trifle more than fifty per cent, while the population increased a little less than thirty-five per cent. During the five-year period, 1900-1905, the average circulation increased a little more than twenty-three per cent, while the (estimated) population increased a little more than ten per cent. Thus the circulation of metropolitan dailies increased, during the opening period of this century much faster than did the population of their cities, the surplusage of circulation going to the rural communities. This checks with what has previously been said regarding the efforts of city publishers to invade the country districts, aided by rural free delivery. That, notwithstanding these conditions, the local or "country" daily has thrived abundantly speaks well for the enterprise of the country publishers, and also indicates the force of the newspaper habit upon people everywhere.

Just how far a metropolitan publisher can extend his circulation without raising prices on subscriptions or advertising, or both, is a problem that has confronted a few of the largest establishments. Subscription rates are never profitable, and advertising rates are so only up to a certain circulation. Above that, the cost of the additional white paper, the ink, presswork, folding, mailing, postage, bookkeeping and general expense are all dead loss. A job printer can put out five thousand envelopes at a cheaper rate per thousand than he can a single thousand, but he can not safely print 5,760 envelopes for the five thousand price. But many publishers, to increase their circulation, have practiced the cut-rate plan on subscriptions so as to command more advertising patronage, only to find after awhile that their swollen circulation is put out at less profit than the smaller one, and even at a loss. It seems paradoxical, at first, that a growing business can

TABLE 11.—NEWSPAPERS AND PERIODICALS—INCREASE IN NUMBER OF WEEKLY PUBLICATIONS AND IN THE AVERAGE AND AGGREGATE CIRCULATION, BY STATES, 1900 TO 1905.

STATES.	INCREASE IN NUMBER OF PUBLICATIONS.	INCREASE IN AVERAGE CIRCULATION PER ISSUE.	INCREASE IN AGGREGATE CIRCULATION PER ISSUE.
United States .....	2,067	* 197	2,489,985
Alabama .....	28	163	58,299
Arizona .....	6	97	7,894
Arkansas .....	33	118	58,540
California .....	90	22	151,009
Colorado .....	95	* 521	8,817
Connecticut .....	9	507	60,972
Delaware .....	4	* 553	5,486
District of Columbia .....	* 7	* 912	* 90,537
Florida .....	41	86	45,829
Georgia .....	28	* 26	39,369
Idaho .....	15	78	14,965
Illinois .....	91	414	804,060
Indian Territory .....	92	* 39	69,513
Indiana .....	1	58	33,760
Iowa .....	33	20	61,628
Kansas .....	37	531	361,639
Kentucky .....	40	* 209	41,603
Louisiana .....	31	* 18	35,515
Maine .....	* 5	26	* 10,798
Maryland .....	13	* 824	* 83,004
Massachusetts .....	43	* 2,898	* 590,385
Michigan .....	48	* 82	22,726
Minnesota .....	141	* 27	242,667
Mississippi .....	20	40	25,201
Missouri .....	36	* 198	* 48,399
Montana .....	* 1	207	13,354
Nebraska .....	81	178	211,491
Nevada .....	* 1	71	918
New Hampshire .....	37	* 964	* 12,510
New Jersey .....	50	* 69	62,443
New Mexico .....	18	19	13,895
New York .....	117	* 2,487	* 1,521,410
North Carolina .....	15	284	65,385
North Dakota .....	86	* 15	69,294
Ohio .....	91	50	355,639
Oklahoma .....	143	* 51	136,656
Oregon .....	28	* 206	6,284
Pennsylvania .....	9	1,790	1,633,787
Rhode Island .....	8	* 430	1,871
South Carolina .....	21	5	28,428
South Dakota .....	74	* 46	47,166
Tennessee .....	43	* 2,801	* 328,909
Texas .....	50	61	101,567
Utah .....	8	418	29,706
Vermont .....	29	* 542	14,452
Virginia .....	23	53	61,166
Washington .....	72	* 88	55,855
West Virginia .....	25	84	44,039
Wisconsin .....	75	11	130,893
Wyoming .....	4	126	7,158

be a losing one, yet it is true that too much circulation may be worse than no circulation. Every publisher is aware of the difficulty of raising the prices on either subscription or advertising. The advertising feature can be easily adjusted by making a fixed rate card based upon space per thousand circulation. That would be fair all around, on the same basis as a job printer charges for advertising circulars or handbills by the thousand copies. To adjust the subscription price is a more difficult proposition, and it will probably be necessary to continue the arrangement of making the advertiser pay for the public's cheap reading, to get it back in patronage.

Weekly publications comprise three distinct classes—the ordinary country newspaper, the trade journal, and the publications devoted to special subjects. Because of this, it is impossible to derive any figures to show the relative progress of the weekly newspaper proper and the daily newspaper.

The number of the weekly publications (all classes combined) increased most, during the early years of this century, in what may be termed the rural States, but the circulation of weekly pub-

lications increased most in what may be termed urban States — those having a number of large cities. As city people have little use for a weekly newspaper, it is quite certain that this larger circulation is of the special and trade weekly publications. Unfortunate the tabulation of the census returns did not go into details of this nature.

In view of certain assertions that have recently appeared in print regarding the waning of the weekly, particularly in the rural western States, where it is declared the dailies are supplanting them, I present herewith a list of the States, with the number of new weekly publications since 1900 in each, together with the increase (or decrease) in average and aggregate circulation per issue. Weekly publications, aside from class journals, have very limited circulation outside the States wherein issued. Western States have comparatively few class periodicals: hence the showing is significant. Figures to which asterisks are affixed show decreases; all others increases.

A writer in the December (1907) number of THE INLAND PRINTER declared that the weekly paper is rapidly passing in the region beyond the Mississippi, even as the snow shrinks before the greedy blasts of the March wind (the daily being the March wind). The foregoing figures show that as recently as 1905 there was a notable increase in the number and circulation of weekly papers published west of the great river.

With only two exceptions the falling off in circulation of weekly publications has been confined to Eastern States, where cities of size are numerous and not far apart, so that the development of the rural trolley lines and postal delivery service has rapidly made the country places mere suburbs to the metropolitan centers.

The time has not yet come to pronounce the eulogy over the corpse of the weekly newspaper. But if that occasion should ever come, no more fitting words could be spoken than the following excerpt from the *Census Bulletin*, by Mr. Rossiter, worthy of presentation in the pages of THE INLAND PRINTER:

"The weekly paper has performed an unquestionable service. Wherever pioneers pushed into the wilderness, or newly developed mines or manufacturing enterprises attracted inhabitants to new communities, the newspaper which followed in the wake of population was inevitably the weekly. The weekly, indeed, may be termed the characteristic American newspaper. It has told the story of young communities from the time of the settlement of the United States, picturing the trials and triumphs of the founders, and has voiced the hope, conscience, activity and manliness of the average American town and village."

Regarding the phenomenal development of

monthly periodicals, in addition to the figures hereinbefore given, nothing better or more fitting can be said than the following, also from the *Census Bulletin*:

"This class of publication has been the time-honored medium for presenting literature as distinguished from news. Of the latter it contained none, but consisted of essays, fiction, science, philosophy, poetry and travel, and in consequence was until recently regarded as quite apart from what was generally termed journalism. The great opportunity of the monthly arose in the decade from 1890 to 1900. During that period the half-tone illustration came into general use, and the perfecting press was adapted to exacting requirements. By the former, publications could be illustrated cheaply and attractively; by the latter, these illustrations, and also improved typographical effects, could be produced at much less expenditure than previously. In consequence, the selling price of monthlies fell, editions increased, and new publications, both inexpensive and attractive, came into existence. To the monthly field were attracted progressive editors and publishers who in previous decades would have regarded this medium as slow and hopeless. They perceived the possibilities and their effort has been rewarded by noteworthy results.

"It should be remembered that the operations of the daily newspaper, with few metropolitan exceptions, are limited to the area which can be reached in six or eight hours of fast-mail service. Most weeklies also are hampered, though in a lesser degree, by the limitations of local patronage. The publishers of the monthly, however, were quick to perceive that the patronage for this class of publications knew no local bounds, but that its constituency could be made the entire nation and beyond. With talent applied to organization, the advantage of low cost, beautiful product and the elimination of the problem of locality, the monthly was obviously destined to a new career.

"During the period from 1900 to 1905 the editorial policy in connection with many of the larger monthly publications was directed to secure still greater popularity. News features appeared of higher literary merit, of more permanent value and better illustrated than were possible in daily and weekly papers, and a number of publications of this class adopted the policy of dealing with current subjects and those in which entire communities were likely to take a lively personal interest. These topics, often local, were so discussed as to be typical and to appeal to continental patronage. New publications were established and old ones prospered amazingly."

The next article will discuss the book and job branch of the industry.

Written for THE INLAND PRINTER.

### PROOFREADERS' DUTIES AND PRIVILEGES.

BY F. HORACE TEALL.



HIS writing is not intended to set forth the full results of a profound study, but only as a possible suggester of points worth thinking about. Its writer has said in these pages many things with which other people's opinions did not agree, but he has always tried to say them in such a way as to show plainly that he had no thought of insisting that his way is the only right way. He has always meant to recognize fully the fact that other people are as well entitled to have opinions as he is, even if those opinions differed greatly from his, though he has some convictions that will not admit qualification in their statement as such, even when he knows they are not in accord with many authoritative rulings. We might cover the point intended by suggesting that it is good policy to "live and let live," or to practice the golden rule, "Do unto others as ye would that they should do unto you." No one person is the only person who has any rights. The employer has some rights as well as the employee, and one of them is the right to the employee's honest work during all of the time for which he pays.

But there is no intention to preach here either; so that is all that need be said of such nature. So much seemed advisable because what is to come might easily be read as if it were mainly fault-finding. It may be tinged with idiosyncrasy, but nothing of its kind worth reading could be otherwise.

Of course every proofreader knows that his one particular duty is the correction of errors. Equally of course some of them will always do this more effectively than others. The one who leaves the fewest errors is the best proofreader. However, it is not duty in general, but duties, in detail, in which we are interested.

One of the duties of a proofreader is to secure, through comparison (generally by having the copy carefully read to him), an exact reproduction of what is written. This duty is imperative under instructions to follow copy, especially when impressed by the form of the order, as follow copy in every respect, or exactly. Such an order should mean literally what it says, but a moment's thought will show that it must inevitably be subject to a slight modification. As to errors of statement the responsibility is all with the author; and no matter how absurd any statement may be, and no matter how well the proofreader may know it to be so, the fact that it was so in copy is a perfect defense for the proofreader (with a few possible exceptions).

The modification is simply an exception of things plainly accidental from the operation of the rule. It is the spirit rather than the letter of the order to follow copy that is most important, at least in the case of things that show unmistakably as accidents. So many proofreaders fail to realize this that it is well worth while to exemplify the intention of what is said above.

The strictest order ever given to follow copy does not provide a reasonable excuse for the proofreader who left unchallenged the word *Pleides*, because it was so in his copy, or the one who left consistents of rocks instead of constituents, because the error was in reprint copy that he had been told to follow. Such orders never mean that such errors are to be preserved, except in very rare cases that show a reason for it. These two are actual occurrences seen by the writer, who could name others by the score, almost offhand. He has even seen insertion of an omitted letter in one of the commonest words queried, instead of correcting, because the letter happened to be omitted in the writing. Such queries would be justifiable in connection with words that might be right in some other than the one form, but they never should be made for words that absolutely never are or could be right in any way but one, and that one known by everybody. Such things are plainly mere accidents, without a possibility of being intentional, and should be corrected even by the typesetter.

Ordinarily it is the proofreader's duty to punctuate, unless he is specially told to follow punctuation as it is in copy. How often this is done reasonably may be learned by examining almost any book or newspaper, especially newspapers. It is an astonishing fact that most of the work that is not carefully punctuated by the author, or by somebody acting for him, in the copy, is badly punctuated.

The follow-copy order is much too commonly taken in the extreme literal sense, and is carried even further in correcting from author's proofs. Strange as it may seem, there are authors who do not know the difference between capitals and small capitals, and underscore twice instead of three times for a capital letter. The writer has seen instances of insertion of a small capital letter at the beginning of a sentence because the letter had two lines under it instead of three. He does not see how this could be done except maliciously or mischievously, and malice or mischief is decidedly out of place in such work.

One such occurrence of years ago, that can never be forgotten, was in the case of a paragraph of two lines which an editor killed on a proof. Of course the one unquestionable way to make his marking would be to run his pen straight through the two lines; but he did not stop to do this. He

simply made a cross-mark in the middle, happening to touch just one short word in each line. Actually the revise proof contained the two lines, minus the one word in each that the editor's pen had happened to touch, making of it absolute nonsense, which of course even the compositor must have known could not be intended.

It is certainly one of the proofreader's most important duties to avoid anything like evasion of authors' and editors' evident intentions, on the foolish plea that he has literally obeyed instructions by doing exactly what was written. In such cases as those we have mentioned, and many more that might be mentioned, the one thing that the proofreader earns is a discharge. Yet, notwithstanding this fact, his safest procedure, and really his only right one, when there is a reasonable doubt, is to follow copy or marking literally.

Now we have dwelt on duties only, with nothing about privileges. But the reader is not restricted to duties, though these certainly come first; he has privileges as well. The writer has been asked quite sharply whether he would confine the proofreader to the mere correction of typographical errors, because he has said that it took a good reader to be reasonably sure of correcting all of them. Such correction is demanded of the reader, and nearly everything else that he can do is of a nature outside the range of demand. How much of this there is depends on various circumstances, recognizable by those who do the work, but not easy for one person to point out to another. Some work admits nothing beyond the strictest reproduction of copy, and other work is provocative of criticism and candidly open for the proofreader's suggestions of any kind.

Exercise of the proofreader's privilege of helpful suggestion has often saved authors from publishing erroneous statements, and such helpfulness has often been publicly recognized by authors and publishers. It would be a work of supererogation to specify anything in the line of the proofreader's privilege of criticism. That privilege is not practically restricted in any way except by the limits of courtesy. He may commonly suggest any kind of change that seems good to him, but he must do it plainly and courteously, in the spirit of true helpfulness, if he expects his suggestions to receive any attention. This is said because some proofreaders suggest only by making a query-mark with no note of what change they think should be made, and sometimes a reader only notes that something is wrong, in a curt or sharp way that merely arouses an angry feeling that he is an impertinent meddler not worthy of notice.

Having made a courteous suggestion, intended to be helpful, the proofreader's privilege is exhausted; if the suggestion is not accepted, he has then nothing further to do but accept the decision

as made, unless, as may occasionally happen, there is something exceptional that may entitle him to ask for further consideration.

#### PERSONAL HYGIENE.

It is, indeed, heartening to observe the influences at work in the fight against consumption. This is not a perfunctory crusade, for in the larger cities an earnest effort is being made to reach every consumptive, and to tell all the people what science has discovered in the last quarter century concerning the dread disease. The Chicago Tuberculosis Institute is typical of scores of similar organizations who are informing the well and the sick what consumption is, how it is disseminated and how it may be extirpated.

The institute has given wide circulation to a leaflet containing information that every one should know. Its opening sentence is the warning, "Don't give consumption to others; don't let others give it to you." After quoting the scientist Pasteur's dictum that it is within the power of man to cause the disappearance of all germ diseases, the institute asserts in large type, "No spitting, no consumption." A word or two on the ravages of consumption, its costliness, how youth and middle age—the most useful period of life—are shining marks for its shafts, the leaflet then informs us:

**CONSUMPTION CAN BE PREVENTED.**—It is caused by taking into the body, particularly into the lungs, the very small living germs that are coughed up and spit out by consumptives. If the consumptive spits about carelessly on floors or sidewalks, the spit dries and is scattered in dust. To breathe this dust or to eat food soiled with it causes consumption. If the consumptive destroys everything he coughs up he will not spread the disease to others.

**ADVICE TO THE HEALTHY.**—Don't spit on floors or sidewalks. Set the consumptive a good example. When you spit, spit into gutters or into a spittoon. Live in the open air as much as possible. Keep the windows open summer and winter, at home and at work. Sleep with the windows open; but be sure that the entire body is warmly clad. Fresh air, whether moist or dry, warm or cold, is good for you. Breathe through the nose. Breathe deeply. Avoid dust. Avoid dusty occupations. Never stir up dust by dry sweeping. Sprinkle water or moist sawdust, or moist bits of paper over the floor before sweeping. Dusting should be done with a moist cloth. Never neglect a cold or a cough.

**IF YOU HAVE CONSUMPTION** go to a doctor or to a dispensary. If you go in time you can be cured. If you wait until you are so sick that you can not work any longer, or until you are very weak, it may be too late.

Don't drink whiskey, beer nor other intoxicating drinks. They will do you no good, because they give you false strength, and in the end ruin the stomach and the appetite for food, and make it harder for you to get well.

Don't waste your money on patent medicines nor advertised cures. Avoid doctors who advertise. Good food and rest in the open air are the best cures.

Protect your family and others from the disease by destroying everything you cough up. You will at the same time protect yourself from breathing the same consumption germs again. Spit into pieces of paper or paper handkerchiefs and burn them in the stove. Don't cough, sneeze, laugh, or talk loudly close to another's face, because small droplets of spit carry germs. Don't cough without holding a paper handkerchief over your mouth. Don't sleep in the same bed with any one else, and if possible, not in the same room.

The careful and clean consumptive is not dangerous to those with whom he lives or works.

The most common symptoms of consumption are cough, gradual loss of flesh and strength, fever, night-sweats, and blood spitting. Any one of these signs is suspicious. The cough is often absent in the early stages of disease, the symptoms often being such as to lead one to suspect that he has "stomach trouble," "general debility," or various other ailments. Only an examination by a reliable physician should satisfy one.

#### NOTHING VENTURE, NOTHING WIN.

You can not learn any more than you now know without venturing something that you have not tried.—*Charles Ferguson.*

Written for THE INLAND PRINTER.

## PLANT EFFICIENCY.

NIEL GRAY, JR.



HE ordinary course of business is a smooth one. It must be so necessarily. Trade follows the easiest channels. Water runs down hill. Natural law governs every action of our lives whether it be a "natural" or an "artificial" vocation.

Manufacturing is an "artifice." It is the art of making, to translate the old Latin freely, from raw materials useful articles. A thousand mice gnaw at every business is an old saying. Business is an effort to more than balance the leaks with the savings. The success or failure, the profits or losses, of any business are directly in proportion to the skill of the master puttier, who succeeds in stopping enough of the cracks to bring the surplus on the right side. This then is the problem of all businesses, and especially the printing business, wherein success is the measure of more than ordinary ability to stop the leaks. The principal "leak," and the least often recognized and fairly faced and acted on, is the deficient product from inferior equipment. The scrap-makers have been and are the makers of industrial history; those whose courage was not even tested when the question of replacing a machine of limited output with a new one of superior output was raised. The scrap-maker knows that it is not a question "can he afford to buy the latest and most efficient equipment." He knows that he can not afford to keep his inefficient equipment. The natural law (there can be no other "law" than "natural," no matter how hard we may try to make artificial conventions take the place of the great basic forces which rule our conduct and shape our commercial lives) makes constantly for the elimination of waste time. As idleness is accounted a crime, so is wasted time; and the new ruling of society holds those in authority to account for this economic neglect fully as much as the one who actually commits this nuisance. The chief purpose of almost every appliance of civilization is to *save time*, and civilization has progressed just as fast as time-saving appliances have been invented and used. The first time-saver was the stoneboat. Our stone-age ancestors may have found they could slide the stone this way quicker and easier than they could push or carry it over ground. Then some one, noticing how easily the trunk of a tree turned under his weight, invented that marvel, the wheel. Thus by many steps from the footpath in the forest to the stoneboat, the one-wheel cart, the two-wheel cart, the four-wheel wagon and bad roads, good roads, to railroads, civilization has advanced by leaps and bounds directly as these time-savers

have increased in efficiency, and saved more time. The cotton gin, the telegraph, the telephone, the sewing machine, the thermite, are essentially time-savers. They enable us to get more for our money. The world now has learned the lesson that any new improvement that saves time is desirable, and it is only in those nations that are most backward that time-saving devices are opposed. Man used to make all his own clothes and equipment and utensils, but soon the tribe found that each member could do one thing perhaps better than another; one could make good arrow-heads, another good moccasins, another good earthenware, etc., and so to each was entrusted his share in the work of the commonwealth, each given that to do that he could do best. Through the centuries this law has been working — the segregation of activities, the specializing of pursuits, the refinements of abilities devoted to one phase of existence — with the consequent increment of efficiency for each and every pursuit so separated and followed. These specializations have grown good by following the most simple rules. They are the growth, not so much of genius as of protracted faithful effort along one line, attending to the little supposedly unimportant details of the daily vocation. They have advanced just in so far as they have obeyed this law of specialization and attending to one thing, and doing that one thing not only well but superlatively well. To suggest that the money invested in wages paid for wiping up and cleaning and oiling machinery *every day* pays *many hundred per cent* interest is a platitude to those who learned this lesson only through costly experience. To neglect of this simple thing alone are due many failures or mediocre results in the printing business. The shop spirit created by the requirement of cleanliness and order for all its appliances reflects itself in the character of the product. It is a common fault to give the most important machines and appliances some care more or less, but it is an extraordinary virtue to insist that every machine and every part of a plant be given daily and careful attention for the simple matters of cleanliness and oil. It sounds almost too simple, but such attention pays splendid dividends. The matter of equipping a plant with the latest improved appliances is also a platitude. Of course we want the most efficient and latest machines, but can we afford it? The point I wish to make is that we can not afford *not* to have them. There were two machines operating on the same work, one of these machines of the latest specialized design, the other an old "standard design" machine. The operators were practically of equal muscle and brain. The operator on the new machine produced one-third more output than the other, and with less brain and body sweat. Carrying this single example entirely

through the equipment of two different shops, the shop equipped with the new designs markets its product at a price ten per cent below what it actually cost the other shop to even produce it, and in addition the new shop makes its fair manufacturing profit. The ticking of a clock is a portentous sound. It is spelling *time* every tick. Every tick is measuring our existence. Every tick is cutting off part of our life. Every tick is reducing just that much of our opportunity. But another way to look at it is that every tick is measuring our efficiency. Every tick is bringing us a new chance to improve on the last one. Every tick is putting the mistakes and failures of the past just that much further off and away from us.

#### OLD COLOR PRINTS IN DEMAND.

An insatiable craze for collecting old color-prints, manifesting itself all over the world, shows no signs of diminution, says the *Daily Mail*, London.

During the past season some sixty of these prints have produced nearly \$25,000, and for one print alone no less than \$3,045 was given. For many years these prints, most of which were published at \$5, were quite neglected by collectors, but it became the fashion to collect them and now a fine color-print is worth as much as a small suburban villa. Every season the cry is raised that the limit has been reached and every season prices steadily increase.

In collecting fashion is everything. Collectors as a body are like a flock of sheep. Let one of their number give a fancy price for a hitherto neglected class of art object and they all rush to do likewise. Dealers foster the craze and prices reach enormous heights. Only too often the craze declines, prices drop, and those who have filled their cabinets with the once popular class of objects find that that which has cost them pounds now only realize shillings.

Many a dealer in London and the provinces has his cellar full to overflowing with objects for which there is now no demand and for which he would be willing to take any price.

Pictures painted by many of the men of the mid-Victorian school are an instance. At one time huge canvasses by men such as Goodall and Long realized thousands. Now every week in the season one may see these same works sold at Christie's and elsewhere for a tenth of what they at one time realized. The demand for such works has gone and that it will ever return is highly improbable.

In the book world the books issued by the famous Aldine and Elzevir presses form another instance of decline in fashion, while the publications of the Kelmscott press can also be mentioned.

#### THE LATEST.

The proprietors of a Siamese newspaper have distributed handbills containing the following notice:

"The news of English we tell the latest. Writ in perfectly style and most earliest. Do a murder git commit, we hear of and tell it. Do a mighty chief die, we publish it, and in borders of somber. Staff has each one been colleged, and write like the Kipling and the Dickens. We circle every town and extortionate not for advertisements. Buy it. Buy it. Tell each of you its greatness for good. Ready on Friday, Number first."

Written for THE INLAND PRINTER.

#### PRINTING AND BOOK LORE IN SCHOOLS.

BY AKSEL G. JOSEPHSON.



THE Swedish Society for Book Industry (*Föreningen för Bokhandtverk*) in Stockholm was founded in 1900 by a number of book-lovers, librarians and printers. Its object is to promote the interest in the book arts, through exhibitions, lectures and publications. The latter have been of two distinct types, the one appealing to the bookman in general, the other being of particular interest to the bibliographer and librarian. To the former class belong the Almanac for 1582 with notes by King Charles IX., the letters of Gustavus Adolphus to Ebba Brahe, Professor Schück's contributions to the history of printing and the book trade, entitled "*Bidrag till Svensk Bokhistoria*," and Dr. Isak Collijn's "*Rosenberg'ska Biblioteket och dess Exlibris*," the society's last publication, in which an account is offered of the famous library founded by Prince Peter Vok Ursini Rosenberg, one of the big men in Bohemia during the sixteenth century, later confiscated by the emperor and removed to Prague, where in the year 1648 it fell into the hands of the Swedes under Königsmark. Books that once belonged to this library, which now is distributed between private and public collections in Sweden and Germany, are easily distinguished by the stamped *ex libris* which are found on their covers. Among the publications of the society which are of special interest to the bibliographer, though by no means without interest to the printer nor to the cultivated man in general, are the survey of the printing types from the fifteenth to the nineteenth centuries, by Captain A. Hasselquist, and Dr. Collijn's "*Ettbladstryck*," a collection of facsimiles of broadsides from the fifteenth century, accompanied by a text in which the author has succeeded in drawing, from these old pieces of printed matter, interesting pictures of the life and conditions during the latter Middle Ages. Through its secretary, Captain Haselquist, this society is closely connected with the General Association of Swedish Printers; the Captain is namely secretary of the latter body as well, and director of its book industrial museum. The official organ of the association, its *Meddelanden*, pays much attention to the historical as well as to the technical side of the art of printing; the same is the case with the other Swedish journal for the graphic interests, *Nordisk Boktryckarekonst*, edited by Hugo Lagerström. Both journals contain contributions to the history of early printing, by Doctor Collijn and others, besides, of course, papers on typographical technic and trade matters; during the past year there has been in both journals quite a discussion on the question of trade schools versus apprenticeship, a question that is coming to the front in all countries at the present time, and not only in the printing trade. Examples of composition are also presented, both by reproductions of actual pages from recent publications and as results of prize competitions. Besides these two journals, Sweden's printers support a *Boktryckerikalender*, edited and published by Waldemar Zachrisson in Gothenburg, who, by the way, gave the initiative to the founding of the Museum for Book Industry. This annual contains numerous contributions from printers and bookmen, the last three volumes being particularly interesting on account of a series of articles on "The Invention and Early Growth of the Art of Printing," by the well-known book collector, Baron Per Hierta. While the two journals pay particular attention to Swedish, or at least Scandinavian, printing the *Boktryckerikalender* is more international in scope and has offered its readers several articles on Walter Crane, Cobden-Sanderson and others.

Written for THE INLAND PRINTER.

## HOW TO ADVERTISE.

NO. II.—BY S. ROLAND HALL.



HAVING decided on the selling plan, on the medium in which the advertisement is to be inserted, having fixed on what offer or invitation shall be made to readers and whether or not price shall be advertised, and having studied the attitude of prospective customers thoroughly, we come to the planning of the advertisement itself.

Whether the advertisement shall be concise or full of details depends on the class addressed. As a rule, women will read more details than will men. The amount of details that men will read depends on how interesting the article or service is to them, on how busy they are, and how much reading matter they receive. Let the writer imagine himself as possessing the characteristics of the class he is addressing and try to discover how much and what kind of information about the particular article would interest him. He can not deal with J. Pierpont Morgan, of New York, and Joe Hawkins, of Shady Grove, in just the same way; and then again it is safe to assume that the millionaire will read much more about an automobile than he would about a new tooth-powder.

The headline of the advertisement is the guide-post of the body-matter, and it is very important. The headline should not be deceptive, so as to make people feel tricked when they see the real nature of the advertisement. It should not be so general that it attracts nobody in particular — strikes no "responsive chord." It should be composed of words that relate directly to the article or service advertised, that either reveal its nature and incorporate one of the strongest features, or else relate to the use or benefit of the article or service. The heading, "Do You Gossip?" would be a silly, deceptive heading for an advertisement about women's suits, and though it might attract attention, the attention would hardly be favorable; "Look Here" and "A Great Offer" would be too general; "New Fall Suits" would be a good heading; if the prices were special, a still better heading would be "\$25 Fall Suits, \$19.50," for this gives the gist of the entire advertisement.

If the article or service is something for which there is a constant demand, like butter and clothing, it is best to have the heading include the name of the commodity; but with such a subject as life insurance, safe-deposit vault service, etc.—things that people must, as a rule, be coaxed into buying — let the heading deal with the benefit of the article or service rather than to include the name. "Don't Force Your Widow to Marry Again" is a better heading for an insurance adver-

tisement than "A Liberal Insurance Policy"; likewise, "Are Your Valuable Papers Safe?" is better than "Safe-deposit Boxes for Rent."

A heading may be declarative, as "Dainty Skirts at \$2.25"; interrogative, as "Do You Need an Overcoat?"; or in the form of a command or suggestion, as "Shave with a Gillette Safety."

In any case, the words of the heading should be grouped so that the eye will take them in at a single glance.

The logical way to arrange a complete advertisement is first to get the reader's favorable attention and to excite his interest; then to create desire; then to influence him to buy or to take some action toward buying, such as to come to the store or to send for a catalogue. Sometimes the effort to make the reader buy is not marked. The advertisers of Ivory soap, for example, do not expect that the reader after seeing one of the Ivory advertisements will immediately go to the store and buy a cake of Ivory soap; they rely on their advertising to make an indelible impression that will influence the reader to purchase Ivory when he does need soap. But in many other advertisements the effort is made to bring about an immediate purchase; the reader is told at what address the article can be found, or an offer is made to send it to him or to send further information.

There is so much danger of losing the interest of readers that introductions must be short unless they are very pertinent to the descriptions that follow. There is urgent need throughout the advertisement for being clear, concise and convincing. Rambling ideas, dry language and awkward construction may be fatal to the interest-holding quality of the advertisement. There is no need of writing, "If you are not thoroughly satisfied with your purchase when you have had time to reflect over it, we will, on application, cheerfully refund the purchase price paid," when "Money back, if dissatisfied," expresses the whole idea.

To make these various principles perfectly clear, an advertising problem will be analyzed and an advertisement written.

The Piedmont Furniture Company, of Statesville, North Carolina, makes several sizes of handsome red-cedar chests for the storing of furs and woollens. The odor of the red cedar is pleasant and is an absolute protection against moths. Cedar is a wood that lasts for generations; it has an interesting history. The chests are dust and moisture proof; they are well made, with ornamental trimmings and brass casters and hinges. The prices range from \$10 to \$30. It is the manufacturer's idea to sell direct from the factory to the purchaser rather than through retailers, thus cutting off middlemen's profits. The manufacturer makes furniture other than these chests.

The qualifications of the advertising man will enable him to become familiar with the foregoing facts and to see the features about these cedar chests that will appeal to prospective buyers. Then these questions must be answered:

Who are the prospective buyers, and where are they?

What is the best selling plan?

What information and argument will appeal to these prospective buyers?

A little thought makes it obvious that these chests appeal principally to women—that few men will buy for themselves; but as men are usually the money-makers, they may be influenced to buy these chests for their feminine relatives and friends. Therefore, the advertisement may suggest the appropriateness of the chests as presents.

Only people of fair means can afford to buy such luxuries as cedar chests, and the number of these people in any small community is not great. Therefore, the Piedmont Furniture Company can not hope to build up a large sale for the chests right at home. The advertising must be directed to people of means all over large territory, and since it is the plan to sell by mail direct to the consumer, magazines of the better class, reaching people who take pride in their homes, are the best mediums. Although people of means read the daily newspapers, it has been demonstrated again and again that the magazine is the better mail-order medium for an article of this character.

Since few people will be willing to send their money for one of these chests before getting more information than an advertisement of moderate size affords, it is better not to give prices of the chests in the advertisement, but to offer to send a booklet that gives full descriptions and prices and that illustrates the chests well. The aim of the advertisement, therefore, will not be to make the sale but to develop interest and desire and to bring a request for the booklet. "From factory to consumer" is strong argument, and it will be emphasized; it has the subtleness of the bargain offer—a high-priced article at a price lower than usual.

In order that the advertiser may tell which magazine brings a given order and determine whether or not the advertising expense is more than his margin of profit warrants, a special letter or number (known in the advertising world as the "key") will be inserted in the advertisement in each magazine. For instance, "Dept. B" will be inserted in the advertisement in *McClure's Magazine*, "Dept. C" will appear in the advertisement in *Scribner's*, and so on. Those who respond to advertisements are usually careful to follow the address given; consequently the "keying" may be done with much accuracy; all inquiries that come addressed to the "Piedmont Furniture Company, Dept. B," will be credited to *McClure's*; all

that come addressed to "Dept. C" to *Scribner's*, and so on. Coupons, changes of street address and other keying systems are also used.

Such a method of keying as that just described can not be followed by local retail advertisers, because people call instead of writing and rarely mention where they saw the advertisement. But retailers may check results by advertising one article in only one paper and keeping account of all sales of that article over the normal; this is not a fair test of the full value of the medium, however, for those who come in may buy other goods.

These important details about the chest advertisement having been decided, the preparing of the

## Red Cedar Chests

**MOTH-PROOF, FRAGRANT, HANDSOME**

**PROTECT** your clothing and furs from moths, moisture and dust by packing them in a **PIEDMONT RED CEDAR CHEST**. Every woman who has valuable dresses, furs, etc., will appreciate its value in protecting them from injury. Makes a handsome addition to the furniture of bedroom, and is delightfully fragrant.

Built entirely of Southern Red Cedar, fitted with heavy brass hinges, ornamental trimmings and casters. Our Chests are built to stand the test of time, and will last for generations. They make an especially appropriate birthday or wedding present.

Made in several sizes. Prices extremely **LOW**. Shipped direct from factory to home on approval, freights prepaid. No middleman's profit.

Write for booklet, full information and special factory prices. Ask also for General Furniture Catalogue.

**PIEDMONT FURNITURE CO.**  
Dept. B.  
Statesville, N. C.

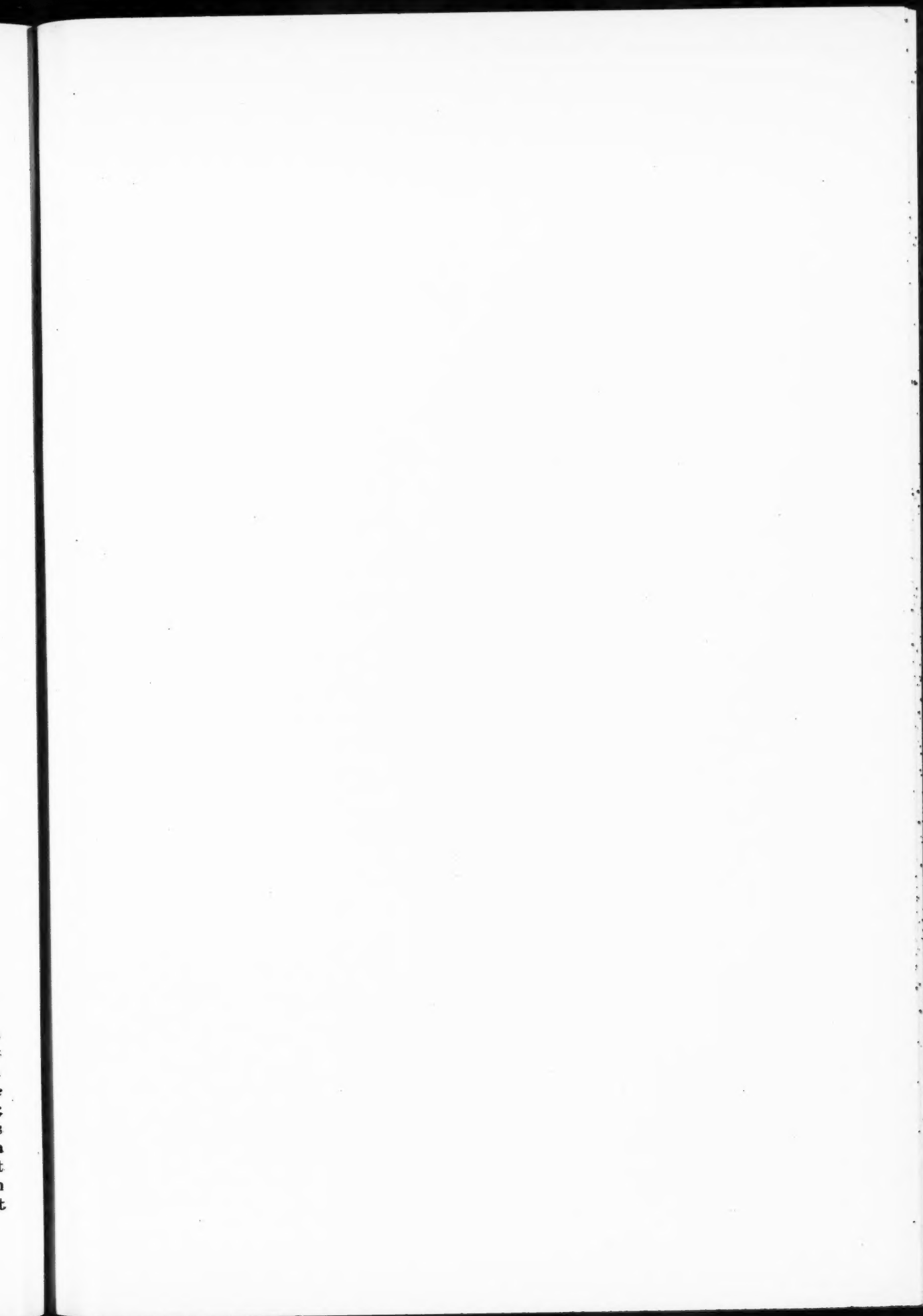


THE CEDAR CHEST ADVERTISEMENT AS IT APPEARED WHEN COMPLETED.

advertisement is reduced to merely putting in simple, concise, well-arranged language the information and argument about the chests; to having a suitable illustration made, in order that the advertisement may have more attractive value and show the exact style of the chests; and to selecting a list of suitable magazines.

Since the work of the magazine advertisement is done when it has brought the inquiry, a booklet and several strong sales-letters must be prepared to carry on the canvass and complete the sale.

This method of analysis and preparation will vary somewhat with different subjects, but it is fundamentally the plan that should be followed in the preparing of all advertisements. Study the article; study the typical prospective customer; ask yourself, "If I were that person what features of this article, its manufacturing, or its selling plan would interest me? What would I believe? What would induce me to buy?" Give this information and be content with nothing short of the most effective way of giving it.

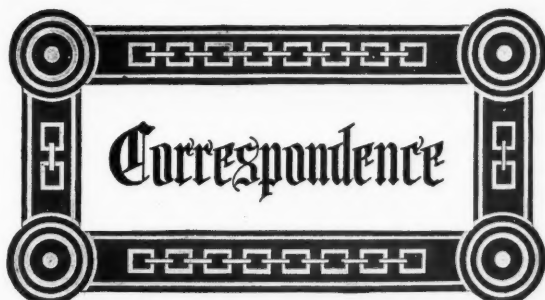




Color Plates and Printing by  
The United States Colortype Co.  
Denver, Colo.

CASTLE ROCK, COLUMBIA RIVER, ORE.  
On line of Oregon Railroad and Navigation Co.

Printed with Photo Chromic Colors  
Manufactured by  
The Ault & Wiborg Company,  
Cincinnati, New York, Chicago,  
St. Louis, Toronto, London.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### WHO'S RESPONSIBLE?

To the Editor: LACONIA, N. H., March 30, 1908.

A man takes a business card to a job print to be printed. The card leaves the compositor's hands and a press proof is shown the customer, who has been summoned to the printing-office by telephone. He reads the card over and pronounces it O. K., hangs around the pressroom awhile to watch the pressman run the cards and finally departs. When the job is nearly run off the customer rushes in and announces that there has been a mistake made in the composition of the card, and blames it onto the printer. A cap "N" is where a cap "W" should be. The copy is shown the customer and he declares what any ordinary comp. would take for a cap "N" to be a cap "W." In writing the "W" he wrote it so near like the modern vertical cap "N" that there was no perceptible difference. He furthermore pointed out a cap "W" in the word *Winnepesaukee*, and called our attention to their similarity and said we should have seen that they were alike. Now it is obvious that there is no other word ending in "*innepesaukee*" than the name of the lake, but the comp. did not know the man whose name appeared on the card, therefore could not decide whether it was "W" or "N," and left it for the customer to correct. The customer declared that the foreman knew the man personally and should have noted the error; but as a matter of fact, although the foreman knew the man, he did not know where or for whom he worked. The customer refused to pay for running the job over, and to keep peace in the family the foreman did run the job over at office expense. Who was really responsible? Was it not up to the customer after reading and accepting the proof? Let us hear from brother printers who have been up against this problem.

W. S. BROWNELL,  
*Ad. Comp. News and Critic.*

### PRIORITY LAW SIGN OF WEAKNESS.

To the Editor: BROOKLYN, N. Y., March 30, 1908.

I have had the pleasure of reading Mr. William A. Lenahan's "Priority Law Analyzed." In a sense, reading between the lines, it is a terrible arraignment of a terrible measure; but that the arraignment is justified there can be no doubt. I append the following, which, I trust, will be added to Mr. Lenahan's nine articles of war:

(1) The priority law is unsound in logic and unconstitutional in enforcement. It transcends a great natural law, the law of "the survival of the fittest," and it takes from us that independence of action which is the very essence of true unionism.

(2) The laws of this free country assume that every accused person is innocent until evidence is produced to prove his guilt; the priority law presupposes the guilt—

the dishonesty—of all foremen (who, be it remembered, must be card-holders), gratuitously insulting them by questioning their sense of the fitness of men to hold certain posts and their judgment in the selection.

Because a foreman is a union man, does it follow that he is a traitor to our organization? that he is dishonest?

... If there be among us a foreman who fails to live up to his obligation as a union man—whether he be a big chief or a wee little one—let us nail him! Nailing him would be a sign of strength, of self-respect—the antithesis of the altogether weak and shameless priority law.

EDWARD EVERETT HORTON, SR.

### PRIORITY LAW NURTURES DISHONESTY.

To the Editor: NEW YORK, N. Y., April 10, 1908.

The application of the so-called priority law, so far as my observation goes, has demonstrated its inefficiency as a corrective measure, and is provocative of all sorts of trouble. It may be my horizon is a limited one—New York city—but I have yet to hear wherein it has given full satisfaction. No sensible, fair-minded person will deny that its conception is not of the best. It was conceived in a spirit of true unionism, but in its working it has gone far afield.

Laws, we are told, are not made for the good people—only intended to mark the path of well doing and the evil attendant on wrong. True, but I don't think there ever was a wall built that there was not created a desire to scale it, and this applies to the mental structure that defines the right path as well as the physical.

The foreman—what is his position in this matter? We all know that, brought down to its simplest definition, the word describes a man whose chief value lies in the product he turns in for the money embraced in the pay-rolls. No sentiment for him. On the union's side, a constant watchfulness that he encroach not on labor's rights and privileges. On the employer's side a continual crucifixion in this shape: "Cut down the pay roll! You can certainly get along with two or three less men in this or that department." In these circumstances what can we look for? That he will endeavor to hold his position is positive—but how? He must endeavor to keep up his average of former years—yes, and do even better, or his official head is in danger. The strict observance of the priority law has compelled him to give situations to several men who, good union men and true, tried for years in their fealty to the union, yet, it must be said, are not equal to the exactions of the modern newspaper. The result is a decrease in his output for the room. He must remedy it, but how? There's the priority law. Well, he becomes ruthless. Occasions arise too frequently in an office where a man is liable to discharge, especially if he is the oldest "sub." with an ability just up to or short of the average. Thus the priority law is being broken—in spirit at least—and while I hold no brief for any foreman, I still can not deny that there are extenuating circumstances. In the great cities of this country the newspaper publishers are in close touch. They compare notes, and are aware of the respective values of their working forces. No foreman, nor any one else, cares to confess inability, so his only recourse is to evade the law; establish his own code and salve his conscience with the excuse that he can not do otherwise.

This is being done every day in defiance of a law meant to be just. Then in the name of all that is good, let us strike out the enactment that has caused so much bitterness without resultant benefit, and is lowering the self-respect of foremen daily. An experience of thirty-odd years on newspapers gives me warrant for the statement

that unless a foreman is primarily honest and "square" all the enactments ever had will not make him so — he will, if he choose, find means to evade the law.

JAMES GRIFFON.

#### AN APPEAL TO EMPLOYING PRINTERS.

To the Editor: NEW YORK, April 11, 1908.

There are many employing printers throughout the United States who have been watching the progress of the New York branch of the Printers' League with considerable interest. We know this from the fact that many have written to our secretary, and others have commented, some taking issue with the League, in the different printing journals. Furthermore local branches have already been started in other cities on the plan of the New York branch.

Now, as it is the aim of the League to become a national organization immediately, and as the groundwork for such a body has already been laid, we ask you to publish this letter so that the employing printers throughout the United States may be advised how to at once form a branch in each city and affiliate with the New York branch.

We desire that the National Printers' League of America be fully launched as the representative body of the employers prior to the June convention of the printing trades, and if each city will call a meeting of those employing printers who are interested in the stability of their business and industrial peace carrying with it the undisturbed conduct of their affairs, and will then address our corresponding secretary, they will be at once placed in possession of all the necessary information and literature to immediately organize.

That such an organization as we are building up is not only of interest, but an absolute necessity to the Printers of the United States, is a recognized fact. It only requires a few sturdy spirits to assemble in each city when this is made more than ever apparent to them. This is history, as is shown by San Francisco, Newark, New Jersey, and Providence, Rhode Island.

As we all aim at the same goal, let us "pool" our interests and amalgamate for the advance and benefit of us all. Write our secretary to-day, you who read this, and become at once the pioneer in your city.

Let each city which has some public-spirited employing printers call a meeting and talk this and their trade conditions over; let them appoint a temporary secretary and let him at once write to our corresponding secretary, Mr. D. W. Gregory, Suite 2, 75 Fifth avenue, New York city.

We finally take this means of extending hearty good wishes to all our brother employing printers and ask them to organize and participate in the benefits secured by such a body as the Printers' League of America. They are very real and have been gained for New York by the New York branch. Sincerely yours,

CHARLES FRANCIS,  
President, Printers' League of America,  
New York Branch.

#### A SYMPOSIUM ON THE PRIORITY LAW.

To the Editor: BROOKLYN, N. Y., April 4, 1908.

The question of the desirability — the immediate necessity — of erasing from the general laws of the International Typographical Union that what is now generally known as the priority law is of great interest and importance. There is much apprehension that the conditions born of it and now existing tend to bring about the most undesirable results.

It is not the intention at this time to add to my communication previously sent you and which appeared in your March issue ("Priority Law Analyzed"), but merely

to quote from a few of the personal letters received since that time bearing upon the subject from prominent members of the International Typographical Union and editorial comments throughout the country:

"I have always been against the priority law because it does not give one an equal chance to get work, and in some cases no chance at all. I have heard it expressed many times in the past that all really competent printers are against the law. Will do all I can to help do away with it." — JOHN PAUL, San Francisco, California.

"The inevitable result of a continuance of the present system spells nothing but disaster to our organization!" — MARSTON G. SCOTT, New York city.

"I am ready to say with you at this time: 'Eliminate the priority law.'" — HENRY OHL, JR., Milwaukee, Wisconsin.

"Your stand in the matter is entirely logical and can not be refuted." — J. F. McCABE, New York city.

"As for myself and the majority of the members concerned, I of course believe the law should be repealed." — W. R. HICKMAN, Louisville, Kentucky.

"There is more in your 'analysis' than appears on the surface. To the reflective mind it is a terrible arraignment of the most inequitable, the most mischievous piece of legislation ever enacted into law." — EDWARD EVERETT HORTON, Brooklyn, New York.

"The old state of affairs was bad enough, but conditions under strict priority law are such that if continued we will be in small need of a national organization and may as well all be 'homers,' for it will be impossible, practically, to gain a broader knowledge of affairs by contact with the outside world." — GEORGE A. TRACY, San Francisco, California.

"I believe the priority law will cause us more trouble than any other law the international has ever passed, and the sooner we get it off our statutes the better it will be for the organization. I trust that some concerted move in that direction will be made at the Boston convention." — JOHN O. KUHN, Portland, Oregon.

"Mr. Lenehan's argument on the evils developed in the working out of the priority law is lucid, cogent, logical. This law has proved a veritable two-edged sword and is unsatisfactory, both to the newspaper proprietors and the craftsmen whom it governs. We believe that ninety-nine per cent of those who give this priority law a dispassionate analysis will agree with Mr. Lenehan's reasoning on the subject, will heartily endorse his conclusions, and will come to his aid in bringing about its repeal. And the sooner this is done the better for all concerned, for it is quite apparent that this has proved the most unsatisfactory piece of legislation passed by the Typographical Union in a great many years." — *Printing Trade News*, March, 1908.

"To attempt to strictly enforce Section 109 in the book and job offices in our jurisdiction would be to court disaster, in our opinion. Conditions in New York city make its strict enforcement in the book and job establishments absolutely impossible, and why attempt the impossible? What inducement is there for men to join our ranks and pay dues and assessments when Section 109 deprives them of an equal opportunity to obtain employment in the union composing-rooms in our jurisdiction? . . . Why waste our time in a foolish attempt to enforce a law which has produced conditions far more deplorable than those which it aims to correct?" — *From Circular issued by M. C., N. Y.*

In closing I can not refrain from quoting the explanation given by its secretary why Typographical Union No. 224, Brockton, Massachusetts, voted adversely on the proposition to submit Section 109 to a referendum vote of the International Typographical Union: "No surplus of 'subs.' in this jurisdiction, one on each paper being the

rule. Job offices call temporarily on married women members who have left business on their marriage but still pay per capita." Priority will establish a like condition in many sections of the country if persisted in and carried to its logical conclusion.

WILLIAM A. LENEHAN.

#### THE STATISTICS OF PRINTING AND PUBLISHING.

To the Editor: WASHINGTON, D. C., April 11, 1908.

Without inviting controversy, but in fairness to the general subject as well as to myself, I wish (somewhat tardily because prevented earlier by pressing duties) to reply to a communication in the March INLAND PRINTER, by A. M. Wagner, of Wheeling, West Virginia. His interest in the statistics of printing and publishing is gratifying, and he is to be commended for knowing how to endeavor to make practical application of statistical information. But certain misunderstandings on his part give a false coloring to some of his conclusions, to the misleading of those who read.

First, Mr. Wagner questions my statement that no satisfactory comparison can be made in the figures covering the relation between cost of labor and value of product, and then proceeds to analyze the figures for 1900 and 1905. If Mr. Wagner had comprehended the primary purpose of my discussion and had perceived just what my language stated, he would not have been bothered about the matter at all. The "key-note" of my series of articles has been the comparison of conditions during the opening period of the twentieth century, as compared with those during the closing period of the nineteenth century. The clause, "as compared between the two periods," in the paragraph he quotes from my November article, should not have escaped his keen eye. It would save all his anxiety. No comparison can be made between the two periods without taking account of the 1890 figures. Mr. Wagner's analysis of the 1900 and 1905 figures shows the relations for one period only (1900-1905)—interesting in itself, but valueless in showing tendencies, without the record for the preceding period. In articles subsequent to that criticized by Mr. Wagner, applying to individual branches of the industry, I showed, by analysis, the relations between the several items within one census report, with indicated explanations.

Mr. Wagner's jubilation over the way wage-earners have "made good" and have "delivered the goods" based upon his analysis of the relations between "productive" and "nonproductive" labor doubtless pleases a certain class, but the merriment recalls the story of the small boy crossing the pasture. Perhaps it has been observed by readers of my articles that I did not make any analysis of figures—divided between the two classes of workers—the office force and the wage-earners, or the "nonproductive" and "productive," as Mr. Wagner designates and as they are too often distinguished. Some people think that only muscle can produce anything. But muscle produces nothing without intelligent guidance. Brains are as truly a factor in production as are muscles, and the management and office force are a part of the productive element in any manufacture. In no industry is this more notable than in printing and publishing. Editors, reporters, superintendents, foremen, are an integrant part of the productive force. Solicitors, collectors and officers may stand apart.

The census tables do classify the workmen into supervisory and "wage-earner" classes; so that those who wish to make the distinction may do so. But, in making out their reports for the Census Bureau, many printers and publishers did not observe closely the classification called for by the schedule. Under the item "Superintendents, managers, clerks and all other salaried employees" (meaning persons not directly engaged in shop work) many

establishments included shop men under the final designation, "other salaried employees." Machine men and others drawing monthly pay were reported here, whereas they should have been reported under the later inquiry regarding "wage-earners." The census schedule may have been a little defective in not explaining how to fill out these inquiries, but those reporting were careless in not observing the natural distinction intended by the Census Bureau. This accounts for the abnormally large increase in the showing for "nonproductive" labor and the absurdly small increase for "productive" labor. No use can properly be made of the figures published, except when the different classes of labor are combined.

Neither Mr. Wagner nor anybody else should attempt to discuss statistical figures for public enlightenment without *knowing* all the facts involved—they give out wrong conclusions and may confuse with a fictitious support of voluntary theories. As I showed in the write-ups, the entire working force did accomplish noteworthy results, deserving all commendation. But Mr. Wagner is very far from the facts when he crows so lustily over the apparent wonders effected by certain labor classes.

In discussing the per cent of profit on capital invested, Mr. Wagner overlooks an important consideration, namely, that the investment shown does not represent actual present valuation of plant, but *original cost*. With a proper adjustment of this item, by deducting depreciation since purchase, the total capitalization would be greatly reduced and the per cent of profit much increased. The capitalization shown also includes book accounts, as assets. I still insist that a business that shows a net profit of 25.5 per cent on a capitalization which covers original cost of many nearly worn-out plants, and also book accounts, is not going to the bow-wows, as so many jaundiced writers in the trade journals lamentingly assert.

Mr. Wagner quotes the rule for estimating advocated some time ago by a writer in THE INLAND PRINTER, who advised adding one hundred per cent on cost of productive labor for general expense, and undertakes to show that, according to statistics, 152 per cent should be added. Mr. Wagner overlooks the fact that, in the first case, the proposition applied to job printing only, whereas his 152 per cent was derived from the statistics of the combined industry—including not only job printing, but book publishing and newspaper and periodical publishing, wherein the proportion between general expense and cost of "productive" labor does not at all depend upon the same conditions as apply to a job establishment. I have much desired to prepare an article on the subject of job estimating, based upon statistics, but have been unable to secure access to the schedules on the original tabulation for the purpose.

Please, Brother Wagner, and other brethren, don't get rash in clinching pet theories by an analysis of statistics, the details of which you do not understand. If you get rich by working eight hours a day and want to invest your surplus in new ventures based upon such theories and misinterpreted statistics, you might just possibly discover too late the error. Eight-hour men do not accomplish the wonders you think the figures show, nor would job prices that include 152 per cent on cost of "productive" labor for general expense keep your copy-hook full very long.

MERSENE E. SLOANE.

#### A SYLLABUS ON COSTS AND COST ACCOUNTING.

Practical and applied methods of cost-keeping for printers will be featured in the June issue of THE INLAND PRINTER. The subject of costs and prices is warm in the minds of employers just now, and the educational value of discussions on applied methods can not be too strongly emphasized.

Written for THE INLAND PRINTER.

## LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



THE new labor daily newspaper is a step nearer establishment, the following scheme for its inauguration having been adopted at a meeting of delegates held in London: "The parliamentary committee to form a limited liability company with a capital of \$500,000 in \$5 shares. Affiliated societies are to be invited to subscribe from their funds in the proportion of 25 cents or more per member. Subject to the maintenance of a substantial reserve fund, all the profits are to be secured to the shareholders. A twelvemonth's contract is to be entered into for the printing of the paper, preferably with a firm having suitable offices for publishing, editorial and advertising departments. Managing editor to be responsible to a board of directors for general management of the concern. The paper to be a 1-cent morning newspaper produced and distributed on the same plan as existing dailies, under the title of the *Morning Herald*. Provision to be made for regulating the sale of shares, in order to prevent their appropriation in the open market." In printing circles \$500,000 is looked upon as too small a capital to launch a daily newspaper with. The lately deceased *Tribune* used up considerably over a million dollars and then had to give up the sponge for want of capital, and it was under the best of management too.

AS EVIDENCING the popularity of the American type of printing-presses in this country, George W. Jones, Limited, of the Menpes Press, near London, which is one of the newest and best-equipped printing houses in the kingdom, has installed in its machine room fourteen Miehle two-revolution presses with which to execute the high-class colorwork which is a feature of the firm's business. Some idea of the reputation won by this firm in color-printing and of the international character of its business may be gathered from the fact that, despite prohibitive tariffs, it has executed numerous commissions of the highest class of color processwork for clients in France, Belgium, Germany, Italy, South Africa, Canada, and even the United States of America. The style of execution of these orders has won the highest praise from foreign critics and trade rivals. In order to keep pace with the demand for this class of work and to insure the prompt supply of the best plates obtainable, the firm found it necessary to make arrangements for producing their own blocks, and photoengraving and printing for the trade have been added to the firm's activities. At the head of the art department of the business is Mr. Mortimer Menpes, the eminent painter. Since the opening of the new premises, some of the largest three-color blocks ever produced have been photographed, engraved and printed, and the remarkable success of the Menpes series of reproductions of the Great Masters, executed to the order of A. & C. Black, the well-known Edinburgh publishing house, is proof of the skill of the staff, and the excellence of the mechanical plant.

THE fate of the *Times* is still undecided, and the question of its future ownership is now before the law courts. All kinds of rumors have been current as to the future of the paper. One story said that a strong syndicate had been formed to take over not only the *Times*, but also the *Standard*, *St. James' Gazette*, and the *Daily Express*, and was even so circumstantial as to declare that the *Standard* was to pay \$20,000 a year and the *Express* \$10,000 for the use of the printing machinery. There were clauses providing for paying off shareholders who did not care to come into the new scheme, and the usual provisions were inserted as to the replacement of those directors who, unlike Mr.

Walter and Mr. Pearson, were not nominated for life. All this was described as mere gossip by Lord Cromer, who was named as one of the proposed directorate. Another project, for which the *Daily Graphic* was responsible, said that the *Times* was "in danger of passing into the hands of an American syndicate." This syndicate proposed to "put up" cash to the amount of \$4,250,000. One curious fact has, however, come out that was not previously known to the public, and that is that the printing plant of the *Times* does not belong to the owners of the paper, but is the personal property of the Walters family, the copyrights and good-will of the paper only belonging to the syndicate that owns the *Times*.

A SWINDLE has just been brought to light in London, the victims of which were compositors, to which body also the swindlers belonged, and the denouement took place at the Mansion House Police Court the other day when a compositor and a printer's assistant were tried on the charge of being in unlawful possession of eleven postal orders, each of the value of \$1.25. A further charge was that of having obtained four of the orders by false pretenses. The men had inserted an advertisement for compositors in the *Daily News*, received the replies, and wrote to the applicants asking them to send the money as "registration fee." Evidence was given by compositors who had answered the advertisement and received replies from "Herbert Marshall, Advertising Contractor," stating that their applications had been accepted by the firm for whom he was acting. They sent the registration fee, but did not obtain the job. The recorder sentenced each man to six months' imprisonment with hard labor.

WITH the coming of half-tone illustrations into the daily newspaper there has also come a demand for newer methods of reproduction that will enable the best result to be got from rotaries running at a high speed, with poor ink on common paper. The National Press Agency, which, up till now, has sent out half-tone illustration blocks to their newspaper customers, have adopted a new plan, the particulars of which may interest American newspaper printers, and have sent out to their clients the following circular: "We have decided to send out in future molds of half-tone pictures weekly instead of stereotypes. The mold of each block can be incorporated into your page mold after it has been dried; then placed in the stereo box for casting into a complete page. If you are willing to try this plan, we will send you a mold to experiment with, free of cost. In some offices we find the molds are dried in an oven after they have been lifted from the form. Good half-tone illustrations can not be printed by this method of stereotyping. Others dry their molds by the sand process; this also is inimical to the production of half-tones. If all offices not having steam or hot presses could be induced to put the plant in, the difficulty of producing good results from blocks would, to a great extent, be overcome. We claim, however, that our plan of supplying molds will give entire satisfaction. Assuming that the stereotyping has been satisfactorily accomplished, the printing on a rotary is thus made easy, and, with ordinary care, the machine-minder should produce good results. There is no need whatever to use ink of greater value than 6 cents per pound. It is very essential that the rollers should be in good condition. A good rubber blanket on the cylinder is a great advantage, but if a sheet of surface paper is pasted on the ordinary blanket where the impression of the block is to come, a smooth surface is obtained and a good print produced."

ONE of the leading British makers of platen machines has just died in the person of Alderman Josiah Wade, of Halifax, England, the maker of the "Arab" platen machine. Mr. Wade had an interesting career. He was one of four

children of a humble family. Their father died when they were young and Mr. Wade's battle with the world began very early. He started work in the warehouse of a mill at the age of seven years, and in the evenings attended the Mechanics' Institute, the only place which provided the facilities for the education he sought. Later, with his brother Edwin, he entered the printing business, doing the work in the upper room of a cottage. They started a newspaper, the *Hebden Bridge Chronicle*, which had a short life, running only for about six months. Then Mr. Wade established a business of his own as a printer of labels and tags, and he succeeded so well that he opened a branch at Manchester. Of an inventive bent, and with the ability to turn his ideas to practical use, he started making printing machinery. The new branch was so successful that in 1867 the works were removed to Halifax, more convenient accommodation being found in Well Lane. While there the "Arab" was constructed, and it proved an immediate success. Three times since then the works have had to be enlarged for the manufacture of this and other machines. Mr. Wade, while devoting his main energies to printers' engineering, was associated from time to time with commerce in other directions, and carried on a boot manufacturing business, being also head of a firm of ironmongers, and more recently he interested himself in the Wade Worsted Manufacturing Company.

UNFORTUNATELY there is much depression in this country in the allied trades, and there is no improvement to chronicle since my last letter. The printing trade is just now passing through a period of depression quite unusual at this time of the year, spread fairly evenly throughout the country. The opening of Parliament has not materially improved things, and the most optimistic among us can scarcely see prospects of an immediate change for the better. There are many factors at work causing the stagnation, the most important of which is the uncertain conditions of the money market. The London Society of Compositors has, however, not fared so badly, as the weekly average of unemployed members in January, which was about seven hundred, decreased to about six hundred per week during February, although the stoppage of the *Tribune* put at least a hundred men on the books. Yet with all this printers' engineers are busy; process firms fair in some departments, and paper dealers rather slack. Hopes are entertained that things may change for the better soon, but the pessimist element thinks otherwise.

UPWARD movements in wages still continue throughout the country in spite of the dull trade, and since last writing several towns have advanced printers' salaries. The letterpress printers of Perth have been in negotiation for some time with their employers with the view of securing an advance in the trade-union rate of wages and a decrease in the number of working hours per week. After considerable discussion it has been decided that the working hours remain at fifty-two per week, but that an advance of 36 cents per week in wages be granted. Overtime rates are also advanced, payment being made at the rate of time-and-a-quarter for the first three hours in any one day and time-and-a-half afterward. The Wigan branch of the Typographical Association presented a memorial to the master printers of that town suggesting that the working hours should be reduced and the wages increased. The employers have agreed to concede an advance of 30 cents per week of fifty-two hours, overtime to be payable at the rate of time-and-a-quarter for the first three hours in any one day or night and time-and-a-half for each hour worked beyond. At Nottingham the journeymen bookbinders memorialized their employers for an increase in the rate of wages. Several meetings took place with the employers on the matter, with the result that the latter eventually offered

to increase the rate by 25 cents, failing the men's acceptance thereof to submit the whole question to the arbitration of the Labor Department of the Board of trade. Both of these proposals the men declined to accept. Last week another conference was held and as a result of the negotiations the following agreement was arrived at: That the minimum rate for stationery binders, letterpress forwarders, bookbinders and rulers be \$8.25 per week, with an increase of 25 cents per week commencing October 3, 1908. Corresponding increases to be granted to finishers.

GREAT interest has been taken lately in the color-prints produced by George Baxter about fifty years ago, and known as "Baxtertypes," although, strictly speaking, many of them were the work of other printers to whom Baxter had granted a license to work his process, which was a protected one. Collectors of Baxter prints are strong in numbers, and good prices are given for some of the better examples of this class of work. George Baxter was a remarkable man, and by profession a wood engraver. He was born at Lewes, near Brighton, in 1804, and came to London in 1825, at the age of twenty-one. He retired from business in 1860, and died at Sydenham in 1867. His father, John Baxter, founded a printing business, which is still carried on in Lewes. George Baxter was also an artist and for many years contributed some of his pictures to the Royal Academy exhibitions; he was not only an excellent wood engraver but also excelled as a portrait painter, and numerous portraits of the late Queen Victoria were the results of sittings specially given him by Her Majesty. He used as many as twenty-four colors in some of his pictures, and for each color a separate steel plate had to be engraved, the printing being all done on hand presses on damped paper. The results attained were very fine, many Baxtertypes possessing all the qualities of fine oil paintings, but in this age of rush and hurry such a slow method of production could not be profitably worked. A series of extremely interesting lectures on the work of Baxter have been just delivered before the London Printers' Managers and Overseers' Association, the Institute of Printers, and other bodies, by Mr. F. Seeley—a gentleman who was actually employed in the production of such pictures—of the firm of J. M. Kronheim & Co., who held a license for the process. In the course of the discussions following the lectures many curious facts regarding the methods of working, the colors, and other matters were brought out.

MR. PIERPONT MORGAN has been patronizing the British printer and has placed an order, which is now almost completed, for a series of volumes *de luxe* which comprise, in their contents, reproductions of the works of art, paintings and prints in his famous collection. Mr. Jacobi, of the Chiswick Press, was commissioned to see the work through, and the printing of the colored plates has been entrusted to Messrs. Bradbury, Agnew & Co., the printers of *Punch*, who have a large and well-equipped factory at Maidstone, about forty miles from London, where the work is being done. The volumes are being got up in the highest style, no expense being spared in their production.

#### SLANDER'S BUSY TONGUE.

The editor wrote:

"Mr. Smith is also renowned for his great veracity and enormous capacity for work, and you will always find him, even under adverse circumstances, full of good spirits."

This paragraph appeared in the paper:

"Mr. Smith is also renowned for his great voracity and enormous capacity for pork, and you will always find him, even under adverse circumstances, full of good spirit."—*Exchange*.

Prepared for THE INLAND PRINTER.

## A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE ORDER OF THE MONTHS AND DAYS ON WHICH THEY OCCURRED.\*

COMPILED BY N. J. WERNER.

## MAY.

May 1.—*The Gazette de France*, of Paris (established in 1631), was made a daily, 1792....Robert Clarke, veteran book publisher of Cincinnati, born at Annan, Scotland, 1829....First newspaper printed in Alaska (by W. S. Dodge, at Sitka), 1868.

May 2.—William Bright, part owner of the old St. Louis Type Foundry, born at Hazel Grove, Cheshire, England, 1830....Samuel Orchard, originator of the art of copperfacing type, died in Brooklyn, 1889....Amos J. Cummings, printer, reporter, editor, correspondent, soldier, and Congressman, died in Baltimore, 1902, aged sixty.

May 3.—Richard Chiswell, eminent bookseller in St. Paul's churchyard, London, died, 1711....Ferdinand Theinhardt, the noted punchcutter and typefounder, of Berlin, born in Halle a. S., 1820....J. Stearns Cushing, distinguished Boston printer, born at Bedford, Massachusetts, 1854....The University of Cambridge appoints Thomas Thomas its printer, 1553.

May 4.—The London Company of Stationers received its first charter, 1556....William Cook Martin, at the time of his death the oldest printer in business for himself in New York city, died, 1891....Joseph Thorne, inventor of the Thorne typesetting machine, died at his home in Sing Sing, New York, 1897, aged seventy-one.

May 5.—The *Detroit Free Press* first issued, 1831....Hon. Andrew Shuman, for thirty years editor of the *Chicago Evening Journal*, died, 1890.

May 6.—Sir Robert Bruce Cotton, baronet, founder of the Cottonian library, died, 1631....John Ryan, noted Baltimore typefounder, born in that city, 1820.

May 7.—Thomas Bradford, successor to Benjamin Franklin, at Philadelphia, at the time of his death the oldest master-printer in America, died, 1838, aged ninety-five....Andrew McNally, one of Chicago's foremost publishers, died at Altadena, California, 1904, aged sixty-eight.

May 8.—The exclusive right of the "king's printer" to print the "Forms of Prayer" fully established in the Court of Exchequer, 1781....John Ryan, typefounder of Baltimore (see May 6, above), died in that city, 1888, aged sixty-eight....William H. Page, printer, painter and artist, but celebrated as a manufacturer of wood type, died in Mystic, Connecticut, 1905, aged seventy-six.

May 9.—Joseph Meyer, founder of the Leipsic Bibliographic Institute and publisher of the noted "Meyer's Conversations-Lexicon," born in Gotha, 1796.

May 10.—Matthew Daye, son of Stephen Daye (who was the first printer in British America), and also a printer, died, 1649....Ottmar Mergenthaler, inventor of the Linotype machine, born in Württemberg, Germany, 1854....John Heywood, English printer, publisher and typefounder, died at Stretford, near Manchester, 1888.

May 11.—Caxton issues the "Book of Good Manners," 1485....First presidential message transmitted by telegraph, 1848.

\* Readers who may know of events suitable for notation in this almanac, appertaining to the following few dates, are kindly requested to communicate them to N. J. Werner, 108 Pine street, St. Louis, Missouri, and thus aid in making this compilation more complete: January 9, March 8, May 16, June 9, 20, 21, 28; July 22, August 13, 19, 24; September 17, October 9, 15, 22, 31.—THE COMPILER.

May 12.—George W. Childs, publisher of the *Philadelphia Public Ledger* and noted philanthropist, born, 1829....The Childs-Drexel Home for Union Printers at Colorado Springs, Colorado, mainly due to Mr. Childs' munificent bequest, dedicated, 1892....The *Leicester Journal* started by John Gregory, and said to have been printed in London, 1753.

May 13.—John Henry, distinguished printer, publisher, and inventor of a printing-press (who published *The Printer*, the first printers' paper in the United States), died, 1889.

May 14.—*The Illustrated London News*, the first pictorial paper, issued, 1842....Robert Lindsay, noted typefounder, died in New York, 1890.

May 15.—John Bagford, an industrious antiquary, bookseller and printer in London, died, 1716....Ephraim Chambers, author of the first "Cyclopedia," died, 1740....Amos J. Cummings, the celebrated printer-statesman (see May 2, above), born at Conklin, New York, 1842....Oliver B. Burns, editor of the publications of Appleton & Co., died, 1890.

May 17.—Matthew Parker, patron and director of the famous Bishop's Bible, died, 1575....Charles Wells, treasurer of the old Cincinnati Type Foundry, died in Avondale, Ohio, 1885, aged sixty-five....C. Morton, manager of the City Type Foundry, of London, died in Essex, 1890.

May 18.—Thomas Gent, of the City of York, "a printer well known to the collector of English typography and typographic curiosities," died, 1778.

May 19.—First book in the English language printed in New Zealand (by William Colenso), 1836....Peter Carpenter Baker, a leading New York printer and publisher, and one of the founders of the Typothetæ, died in that city, 1889....J. E. Hamilton, founder of the famous wood type and printers' furniture factory at Two Rivers, Wisconsin, born in that city, 1852.

May 20.—Dr. William Chambers, early pioneer of cheap literature, died in Edinburgh, 1883....Richard Ennis, at one time the foremost printer of St. Louis, and a prominent writer for the trade press (published for several years the *St. Louis Stationer*), died in New York city, 1902.

May 21.—Albrecht Dürer, originator of the art of wood engraving, born at Nuremberg, Germany, 1471.

May 22.—Walter Scott, inventor and builder of printing, stereotyping, electrotyping and other machinery, born in Ayr, Scotland, 1844....John Gough Nichols, of London, noted printer, author, and editor of the *Gentleman's Magazine*, born, 1806.

May 23.—James Brown, originator of the first "directory," born, 1709....William Bradford, printer of the first book (an almanac) in the Middle Colonies, and who established (in 1725) the first paper in New York, the *Gazette*, died, 1752....Michael Dalton, one of the founders of the old Dickinson Type Foundry, of Boston, born, 1800....Henry Olendorf Shepard, president of The Inland Printer Company and the H. O. Shepard Company, born at Eaton, New York, 1848.

May 24.—Benjamin Tooke, immortalized as the bookseller of Swift and Pope, died in London, 1723.

May 25.—Moses A. Dow, publisher of the famous *Waverly Magazine*, born at Littleton, New Hampshire, 1810....William O. Hickok, distinguished manufacturer of bookbinders' tools and machinery, at Harrisburg, Pennsylvania, died, 1891.

May 26.—The Venerable Bede, a monk of Warmouth, who, besides writing many learned books, translated the psalter and the gospels into Anglo-Saxon, died, 735....Eugene Vallette, president of the International Typographical Union in 1864, and author of a "Historical

Sketch of the Philadelphia Typographical Society," died in Philadelphia, 1887.

May 27.—"The Sweet Singers" of the City of Edinburgh renounce the *printed* Bible, and burn all story books, ballads, romances, etc., 1681....Darius Wells, inventor of the wood-type routing-machine, died, 1875.

May 28.—Mr. J. A. St. John establishes the St. Louis branch of the Boston Type Foundry (which later on became the celebrated Central Type Foundry), 1872.... Andrew C. Cameron, first editor of THE INLAND PRINTER, and at the time of his death editor and publisher of the *Artist Printer*, died in Chicago, 1892.... William Johnston, president of the William Johnston Printing Company, of Chicago, and some twenty-five years ago partner of the late Henry O. Shepard, died in that city, 1907, aged fifty-five.

May 29.—The Turks capture Constantinople, and one of their acts of rapine was the destruction of the imperial library of one hundred and twenty thousand volumes, 1454....Printing-presses suppressed in Russia, by order of the Emperor Paul I., 1798....Fletcher Harper, of the publishing firm of Harper Brothers, New York, died, 1877....Edward Payson Fisher, nearly twenty years superintendent of the salesroom of the Boston Type Foundry, died, 1889.

May 30.—Peter A. Jordan, of the typefoundry house of MacKellar, Smiths & Jordan, born in Philadelphia, 1822....James Conner, printer, stereotyper and typefounder, of New York, died, 1861.

May 31.—The first newspaper in France, the *Gazette de France*, appears, 1631....The House of Representatives passed a resolution authorizing the establishment of the United States Government Printing-office, 1860....Carl E. Bonner, noted pioneer photoengraver, died at Cleveland, Ohio, 1904, aged thirty.

#### HIGHEST-PRICED PERIODICAL—MR. STIEGLITZ' EXPERIENCE.

"I had one experience in business. A man came to me and wanted to sell me a photoengraving business cheap. I told him I'd take it if he would give it to me. I got it. I got two friends who had studied chemistry with me and who were well to do to go in with me, and we raised money to run the business. I found it was full of graft, inside and out. One of my partners was to be salesman. He went out among the magazines and others who could use our work, and came back and said he could not sell any goods because he had no samples.

"'You are a poor salesman if you can't sell goods without samples,' I told him. 'You ought to be able to talk to people and convince them that you are telling the truth when you say we can do better work than any one else.' But he couldn't sell goods.

"We hired a salesman—paid him \$50 a week. He brought in a \$6,000 order and we never got paid for it. He could tell the funniest stories I ever heard. Then we got in touch with some people who gave us good advice and better orders. My partners and I had become brothers-in-law by this time, for I had married the sister of one and the other had married my sister. I did not stay in business long.

"I started the Camera Club. A lot of people joined it because I was there. I went too fast for them, though. Now I am here, still trying to teach and still hunting for the human soul."

Mr. Stieglitz' principal hobby—or perhaps the principal phase of his hobby—is centered in his magazine, *Camera Work*, which is probably the highest-priced periodical in the world. Published four times a year, its present price is \$4 a single copy, but there is a notice in every number that the publisher reserves the right to increase the subscription price without notice at any time.—*Ex.*

#### WHY MR. STILLINGS MADE NO NEWSPAPER DEFENSE.



HARLES A. STILLINGS, former Public Printer, was presented a silver loving-cup by the officials of the Government Printing-office. Mr. Stillings' friends are especially pleased at such an expression of regard and confidence from such a source, coming after the recipient had retired and had no favors to bestow. When asked why the former Public Printer did not make a statement to the public of his position in view of the many ugly charges and rumors in circulation, a gentleman very close to Mr. Stillings said:

"He decided not to become involved in controversy in the public press largely for the reason that the results of his administration will be the best vindication; not being a politician nor a worker for the cause, he had no claim upon the Republican party as such; in carrying out the President's instructions he practically made it impossible to ask for assistance in certain quarters; finally, having asked the President for the position of Public Printer, and the law clearly specifying that the Public Printer shall hold office only during the pleasure of the President, of course the matter was entirely in his hands; after waiting until the investigation ordered by the President (although the investigators were not either practical printers or practical binders) had completely vindicated his integrity and his ability, he resigned, believing that the unfavorable action of the administration had practically prevented his doing any further work at the big office.

"A few months more of persistent work would have made it possible for Mr. Stillings to complete the 'tail-ends' of organizing and systematizing, which, with the additional equipment already ordered and partly delivered, would result in a model plant; as it is, future developments will clearly demonstrate the thorough manner in which his administration was conducted.

"Mr. Stillings had many plans in view for the betterment of the employees of the office, both as to wages and general shop conditions, and I regret he was unable to put them in effect."

The former Public Printer did make an extended reply to Mr. W. A. Rossiter's report to the President, in which he defended his administration generally and in detail. He, however, admitted it was a mistake to purchase supplies from people interested in installing the cost system.

It is rumored that there is a strong possibility of Mr. Stillings taking charge of the destinies of the Ben Franklin Club, of Chicago, as secretary.

#### INCOG.

The proprietor of a Chicago hotel tells of an eccentric guest who registered with him about the time of the simplified spelling flurry, and who undertook, in an ingenious way, to show his contempt for the opponents of the proposed reform.

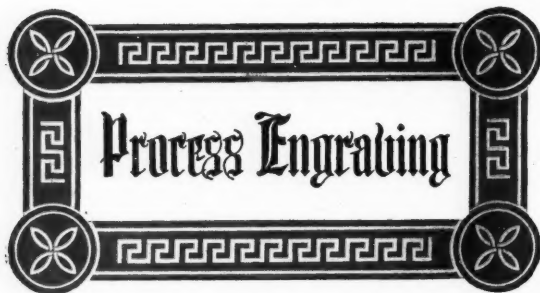
When the newcomer spread his signature on the register, it was at once observed that the name was a most unusual one—"E. K. Phtholognyrrh."

"Beg your pardon, sir," said the clerk, "but how do you pronounce it?"

"Turner," was the reply, "and spelled in approved fashion, too."

"Will you kindly explain?"

"Simplest thing in the world," said Turner. "First, we have 'phth,' the sound of 't' in 'phthisis'; then, 'olo,' the sound of 'ur' in 'colonel'; thirdly, 'gn,' representing the sound of 'n' in 'gnat'; and, finally, 'yrrh,' the equivalent of 'er' in 'myrrh.' If the combination doesn't spell 'Turner,' what does it spell?"—*Harper's Weekly.*



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

**ZINC VERSUS ALUMINUM.**—There is an interesting discussion going on in the *Process Monthly* as to the value of aluminum and zinc for printing purposes. Francis Sheridan says that after a practical experience with both metals zinc has decided advantages over aluminum plates, giving better and finer work, longer runs and a printing surface that can be handled by an apprentice of average intelligence. Zinc will be always cheaper than aluminum. One of the charms of zinc plates for lithography is the fact that many and various are the solutions that can be used upon them. This fact gives the lithographer scope for developing his skill. As to durability, one thing you can be sure about when you put a zinc plate away after use, is, that when you take it up again it will not be full of minute holes, owing to oxidation. There is a doubt in this respect when aluminum is used, therefore its life is considerably shortened and it will not approach that of zinc.

**ALUMINUM VERSUS ZINC.**—Mr. Robert Marshall, manager of the lithographic department of a large establishment in England, in a recent lecture made these comparisons between aluminum and zinc: "About eight or ten years ago, after several practical demonstrations, I came to the conclusion that aluminum was the metal needed to give lithography a new life. Aluminum has great affinity for fats, and when its surface is chemically clean is even more sensitive to grease than lithographic stone or zinc; but after being treated with phosphoric acid and gum arabic, it is almost impossible to get fat to hold firmly to its surface. This is one of its great advantages over zinc and lithographic stone, which at all times are sensitive to scum and grease. The grease penetrates to such a small degree that the aluminum plates, although only about 1-36 of an inch in thickness for purposes, are rendered serviceable for further use by a simple treatment with a nitric acid bath. Two hundred or more transfers can be put down and worked off before the plate is too thin to be useless for machine work, and even then it can be used for originals."

**STEEL-FACING HALF-TONES.**—J. W. S., Springfield, Massachusetts, asks: "Would it be practical for me to steel-face copper plates instead of sending them to New York as is necessary at present? The steel-facing is required on plates for large editions." *Answer.*—Steel-facing is an exceedingly simple operation after you know how. The method in brief is like this: In every gallon of water you use in the depositing vat dissolve a pound of sal ammoniac. Hang a large and a small iron plate in the solution. Connect the positive wire of your electric current with the large plate and the negative wire with the smaller one and leave the current on for twenty-four hours. Clean the face of the copper half-tone thoroughly with

whiting and cyanid of potassium and hang in the depositing vat. When the current is turned on, if everything is in working order, there should be a deposit of iron in one minute. In about ten minutes take the plate out of the bath and scrub it bright with a brush and fine emery powder, then put it back for another film of iron to be deposited. Repeat this scrubbing three times at ten-minute intervals and you will have a steel-faced half-tone that will stand a hundred thousand impressions. When it shows signs of wear remove the film of iron with nitric acid solution and redeposit a coating of iron.

**THE INFLUENCE OF BICHROMATE ON THE SENSITIVENESS OF ENAMEL.**—Prof. J. Tschornorner, in the Imperial School of Graphic Arts, Vienna, has carried on a most important series of experiments on the influence of the proportion of bichromate on the sensitiveness of enamel. Here are his results: Zinc plates were prepared with the different solutions, printed for the same length of time under a negative, each series of experiments including a short normal and full exposure. These experiments gave the following results: In the case of exposures by diffused daylight or sunlight the following proved the most sensitive:

Fish glue .....	20 ccs.	338 minims
Water .....	45 ccs.	1 oz. 280 minims
Ammonium bichromate sol. (1 in 10 sol.) .....	10 ccs.	169 minims
Albumen solution (1 in 5) .....	20 ccs.	338 minims

Solutions containing nine to twelve per cent bichromate gave results very different from the above, while the films with less bichromate separated from the plate during development. Others with more bichromate (fifteen to twenty per cent) swelled up strongly after development and separated to some extent from the plate. Moreover, in the case of the stronger solutions the half-tone dots printed more strongly on the surface of the film. When printing with mercury vapor light (Cooper Hewitt system), a film containing six per cent bichromate proved the more sensitive, those with four per cent swelled very slightly. The fact that strongly bichromated films require longer exposure than those less strongly bichromated is to be attributed to a kind of screen action in the film. In order to decide this point two solutions were prepared, to one of which was added about nine per cent bichromate and to the other about twenty-four per cent bichromate. In the case of these experiments the nine per cent films were very sensitive while the twenty-four per cent films proved very insensitive and adhered strongly in development. The twenty-four per cent solution was strongly diluted in order to give a thinner film, which could be printed through and would not therefore give the same screening action as a thicker film. The two formulas run as follows:

**Nine per cent solution:**

Fish glue .....	30 ccs.	1 oz. 27 minims
Water .....	50 ccs.	1 oz. 365 minims
Ammonium bichromate solution (1 in 10) .....	30 ccs.	1 oz. 27 minims
Albumen solution (1 in 5) .....	20 ccs.	338 minims

**Twenty-four per cent solution:**

Fish glue .....	30 ccs.	1 oz. 27 minims
Water .....	40 ccs.	1 oz. 196 minims
Ammonium bichromate solution (1 in 10) .....	80 ccs.	2 oz. 390 minims
Albumen solution (1 in 5) .....	20 ccs.	338 minims

The zinc plates prepared in this way were printed in daylight under the same negative for the same length of time. It was seen that the strongly bichromated but thinner film was just as sensitive as the weakly bichromated thick film. The resistant properties of the enamel were also the subject of observation. The dry plates were burned in for the same time and etched in water with five per cent nitric

acid. The thinner enamel withstood somewhat longer etching than the thicker enamel. It was thus seen that the proportion of bichromate is of great influence on the hardness of the enamel. The addition of chromic acid or about 1 cc. of ammonia to the first experimental solution above mentioned produced, both by daylight and mercury vapor light, a depreciation of the maximum sensitiveness. As regards the proportion of bichromate, the results were the same as without this addition. Experiments have thus shown that for printing by daylight a proportion of bichromate about ten per cent gives the greatest sensitiveness in the case of films of normal thickness, while in the case of the electric lamp a proportion of six per cent is the best. Thicker films require for the production of the same sensitiveness as the normal mentioned above a lesser proportion of bichromate, while thinner films, under the same conditions, can do with a relatively stronger proportion of bichromate. The fully bichromated film giving a hard enamel, it is advantageous to add to the enameling solution slightly more bichromate than is necessary for obtaining the greatest sensitiveness. The average formula which can be recommended is as follows:

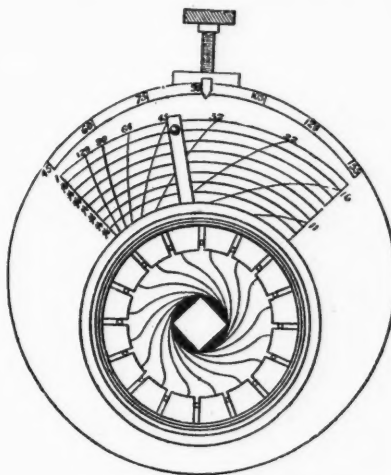
Fish glue .....	30 ccs.	1 oz.	27 minims
Water .....	40 ccs.	1 oz.	196 minims
Ammonium bichromate solution (1 in 10) .....	40 ccs.	1 oz.	196 minims
Albumen solution (1 in 5) .....	20 ccs.		338 minims

**CHARLES DAWSON, THE PROCESS ENGRAVER.**—Mr. William Gamble supplies this appreciation: "Some most interesting 'Reminiscences of an Old Process Engraver' have been commenced in the February issue of THE INLAND PRINTER, the author being Charles Dawson, who, with his brothers, for many years conducted a once flourishing business known as the Typographic Etching Company. They were pioneers of the wax-engraving process, worked successfully the swelled-gelatin process, made beautiful photogravures and in general did most glorious work that did not pay when up against present-day processes. Mr. Charles Dawson went to America, where he readily found a fresh outlet for his energies, being a clever and inventive engineer. Mr. Alfred Dawson has remained in London, chiefly engaged in photogravure. His contributions to the 'Process Year Book' will have made his name familiar. I do not know of any one in the trade so overflowing with ideas, or with such an experience of all kinds with old processes. It is a matter of history that the brothers Dawson made optical glasses in an experimental way of the kind for which the Jena works has since become famous, long before the latter concern was thought of. They also made astronomical telescopes, grinding their own lenses, built dynamos, steam engines, steam launches and heaven knows what else. I shall look forward to Mr. Charles Dawson's further reminiscences with great interest."

**A SCHOOL FOR PHOTOENGRAVERS.**—Alfred Benson, New York, asks: "Is there any school in or near New York where I could get at least a theoretical knowledge of the way the plates for illustrating are made? I am connected with a large publishing house and it is necessary for me to get this information. I am a greedy reader of THE INLAND PRINTER. Are there any books on the subject? In England they have the sort of schools I am seeking here." *Answer.*—We have here no such school as the "Bolt Court," of London. Many have wondered why this practical country has not seen the advantage of more technical schools. The necessity for such a school is being seen by the photoengravers themselves and a proposition was submitted to the delegates at the Minneapolis convention of engravers to found such a school. Mr. Louis A. Schwartz, one of the wisest among the photoengraver leaders, has an admirable article on the subject in the *Plate-Maker's Critique*.

tion, from which the following few paragraphs are taken: "Theoretically, the idea of a school for photoengravers is a good one. Whether it could actually be put in operation is yet to be demonstrated. If we will give a little thought to this question we will discover that it is pregnant with possibilities of a practical nature, advantageous alike to the craft at large and the individuals who are employed therein. Like everything else, the production of photoengravings is susceptible to many improvements, and any advancement of this nature must naturally be looked for in the efforts of the men employed in that production. Every workman owes it to himself, as well as to the trade that he is connected with, to acquire as much knowledge concerning his trade as his mind will readily absorb. To be a student in search of such knowledge means proficiency and ultimate advancement, and not only does a man better his position but he helps to elevate the craft. A school wherein our union members could obtain an advanced education in the requirements of the trade would be a lasting benefit to the craft at large and would be a credit to its founders. Its management could not be placed in any better keeping than the I. P. E. U." And the editor of this department would like to add that such a school could not have a better manager than Mr. Louis A. Schwartz. As to books on photoengraving, Mr. Benson will find "Amstutz' Hand-book of Photo-Engraving" to be an encyclopedia on the subject. It can be had from The Inland Printer Company; price, \$3.

**A NEW DIAPHRAGM SYSTEM.**—Ernest Howard Farmer, of London, is the inventor of a most valuable diaphragm system that will be of great assistance to the half-tone photo-



THE FARMER DIAPHRAGM SYSTEM.

tographer. In his invention a series of lines parallel to one another, and either straight or concentric, according to the type of movement of an indicator, are employed to represent in consecutive order proportional differences in camera extensions, and therefore also at the same time scales of reproduction. An indicator attached to the mechanism actuates the lens diaphragm and indicates the diaphragm with which it is proper to work for each camera extension or reduction or enlargement. The figure represents an iris diaphragm, and the appliance, each carrying a pointer moving over diagram or scale indicating the focus ratio of the camera's extension and principal focus as well as the angle of the stop.

**PLANOGRAPHY.**—There has been need of a word to apply to printing when done from a flat surface like lithographs, the latter word being applicable to printing from

stone. The clumsy word "aluminography" has been applied to printing from aluminum and "zincography" when printing is done from zinc as in lithography. There has appeared in England the word "planography" to cover all methods of printing from a plane surface other than from a lithographic stone, and it is a word that would appear to answer the requirements. We can have planography from zinc, planography from aluminum or planography from a rubber blanket, as is being done on the "offset" printing-presses. The word is offered here and if there is any objection to it let it be known.

**MAGNETITE ARC LAMPS.**—Arc-lamp usage is undergoing transitions which are almost as startling and as far-reaching as the upheavals, which are at present disclosing themselves in the incandescent lamp field, and a very interesting contribution to the literature of the modern arc lamp is found in the *Electrical World*, of December 7, contributed by Mr. G. M. Dyott, who reports the results of some investigations made by him in the use of metallic arcs in which the usual carbons are replaced by metallic electrodes. The value of the light for photo-mechanical purposes has not as yet been fully determined, but from the character and control of the rays emitted, there should be found interesting possibilities in the specific application of the new method to process uses. It is stated that the total light emitted by a 300-watt arc is approximately twice as great as that from an alternating-current series enclosed carbon lamp consuming 450 watts. The life of the electrodes also compares very favorably with that of the latter, two hundred hours or more being allowed between trimmings. There is a radical difference, however, between the magnetite arc and the ordinary carbon arc in practically every respect. The magnetite arc can only be maintained on a direct circuit, and should be used in conjunction with metallic positive. If the magnetite electrode is used for the positive as well as the negative electrode the arc loses some of its brilliancy, and in consequence its efficiency is impaired. It is found that the positive electrode, when metallic, lasts two thousand hours or more, but when this electrode is composed of magnetite it is consumed fairly rapidly. On alternating-current circuits it is impossible to maintain an arc unless specially prepared electrodes are used. The magnetite electrode must in all cases form the negative, and as a rule has been placed in the lower holder of the lamp. On account of the character of the arc, which is dependent on its composition, it is the most important of the two electrodes, and the size of the positive has little effect on the behavior of the arc; ordinarily it is found satisfactory to make it of a heavy copper rod one inch in diameter. The negative electrode for experimental purposes can be made from the following materials: Magnetite iron ore,  $\text{Fe}_2\text{O}_4$ ; chrome iron ore,  $\text{FeCr}_2\text{O}_4$ ; titanium oxid,  $\text{TiO}_2$ ; but for commercial work it is necessary to add other substances, which serve to steady the arc, and in regular use the bulk of the electrodes consist of magnetite iron. At this point we begin to be able to see the possible value of the specific quality of the rays for photo process purposes, as it is found that an arc maintained between electrodes of pure magnetite is very rich in blue and ultra violet rays, but unfortunately the arc is very unstable and emits fumes very copiously. The arc issues from the negative at a point and spreads out like a fan toward the positive. Excessive blue rays emitted by the iron arc alone are largely neutralized with a consequent increase of ordinary luminous efficiency by the addition of titanium oxid in varying proportions according to the other materials used. An arc produced between electrodes of this oxid alone is very brilliant, being of a pure white color giving off fumes, and forming an insulating slag when cold. It, however, is also very unstable, and the area of

luminosity is very much reduced. When the oxids of magnetite and titanium only are used the instability of the arc becomes so great as to render it unsuitable for practical purposes. In order to overcome these defects, and at the same time increase the life of the electrodes, either oxid of chromium or chrome iron ore, called chromite, is added, the latter being thought the better of the two. An arc formed of the oxid of chromium is of a dull greenish-yellow color, and burns steadily, its luminous efficiency being low. The consumption is very slow, and scarcely any fumes are given off, but it forms an insulating slag when cold. The shape of the arc is different to that produced by the previously mentioned compositions, being of about the same width throughout its length. The distinctive characteristics of these metallic arcs is found in the fact that the area of greatest luminosity occurs adjacent the negative electrode, which is the reverse of that found in ordinary practice with carbon electrodes, wherein the area of greatest illumination is found on the positive carbon. The obvious solution for the greater operative efficiency would be the placing of the magnetite in the position of the upper carbon, and the copper electrode in the position of the usual lower electrode, sending the current from the copper to the magnetite, but there has been a great deal of difficulty encountered in effecting this arrangement because of the difficulty in holding the magnetite electrode in mechanical cohesion, but recently there has been placed on the market a lamp which brings about this result. The voltage drop in a one-inch magnetite arc when consuming five amperes at one hundred volts is ninety-three volts, seven volts additional being consumed in the negative electrode between its outer surface and the point from which the arc proceeds. If the direction of the current is reversed the whole character of the arc is changed. It loses all of its striking brilliancy and becomes a flaming arc in the true sense of the word, having a dull yellowish color. The striking characteristics of the arc depend on the negative or magnetite electrode, and it is around the positive or copper electrode that most of the difficulties are found. Among these may be mentioned: *First*, after continuous service fumes are deposited on the positive electrode, which in adhering to it hang down from the sides so as to completely curtain off the light. *Second*, materials used for the positive, due to oxidation on account of the great heat of the arc, are liable to form oxids, which are insulators when cold, thereby making it impossible to restart the arc. *Third*, globules of molten matter may be taken up by the positive from the negative, such globules affecting the steady burning of the arc. As far as the results of experiments show, the choice of material for the positive seems to be limited to copper, iron, alloys or mechanical combinations of these metals. Iron is consumed too rapidly. Brass appears to be very satisfactory, always being clean, presenting a smooth surface, and any globules that may adhere to it at its lower extremity will crack off when the light is extinguished. The benefit of these researches made by Mr. Dyott it would seem will undoubtedly be taken advantage of by wide-awake processwork experimenters. This is especially true in the direction of colorwork, and it is thought that the hints given by Mr. Dyott will be of great value in this direction.—B. N. S.

#### FOOLED AGAIN.

"I can't understand it at all," soliloquized the bank president, after the trusted cashier had departed for parts unknown. "He was a good fellow, smoked, could take a drink when necessary, and never attended church except when forced to by his wife. Who would have suspected such a man was leading a double life and was superintendent of a Sunday-school in Brooklyn? Nobody, I say!"—Puck.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

**PRINTING ON ALUMINUM CARDS (233).**—"What should be mixed with ink which is to be used to print aluminum cards? Where can I procure aluminum cards?" *Answer.*—A heavy-bodied ink is suitable for printing on aluminum cards. A good job black will do very well if a small amount of gloss varnish is mixed with it. Mix only enough for immediate use. Aluminum cards may be procured from F. S. Shafer Company, 161 Market street, Chicago.

**STREAKS IN NEW PRINTERS' ROLLERS (231).**—"In making our own composition rollers we are often confronted with flaws in the rollers which mark them with streaks two-thirds of their length. Sometimes these depressions are straight, and again zig-zag in appearance. We have poured the composition slow and fast, down the side of the stock and on top of it, but invariably the streaks would appear. Please tell us what you think is the cause of the trouble?" *Answer.*—The cause no doubt is due to pouring the composition into insufficiently heated molds. The temperature of the molds should approximate the heat of the composition. Oil the molds uniformly and heat to a degree so as to be uncomfortable to handle with bare hands. Do not pour the composition in a draughty place, as it may tend to chill it and possibly produce air bells or a pitted or irregular surface.

**SLOWLY DRYING TINT (243).**—Submits a letter-head printed on blue bond paper in black and green tint. The tint did not dry, and when an attempt was made to print the black form the ink would not cover properly where it had contact with the tint. He says: "I found that the magnesia tint was not dry enough after standing a few days. So I attempted to print the black over the 'wet' tint. A good black was used, but to no purpose. How can I now fix the printed sheets so the black will 'take' or cover properly?" *Answer.*—Since the tint did not carry sufficient drier to set it, you must employ means of filling the surface of the tint on the stock so that another ink will cover it. This may be readily done by rubbing powdered magnesia into the tint on each sheet with a tuft of cotton. Clean the surplus off with cotton or chamois. Use a stiff-bodied black ink and spread the work out to dry.

**ELECTRICITY IN PAPER (242).**—"We are having considerable trouble with a consignment of paper we received during the winter. The paper is so charged with electricity that we can not feed it with any degree of accuracy. Will you suggest a remedy, as this trouble ties up our two-revolution press?" *Answer.*—There are possibly as many methods employed to rid paper of electricity as there are theories concerning its cause. Remove the paper from its wrapper or case, and pile it about a stove or near a radiator in order that it may be heated uniformly. This method will tend at once to minimize the trouble. If the stock is kept in a pressroom which is heated uniformly to, or above eighty degrees, there is usually no trouble of this kind

experienced. Paper which has been exposed to a low temperature for a considerable period will develop electrical tendencies if used before it has been "seasoned." To overcome this tendency it is well to lay out the stock in a position where it will be exposed to a normal temperature for as long a period as possible before using it. If it must be used at once separate the stock into small piles where its equilibrium of temperature may be established.

**SETTING FORM ROLLERS ON A DRUM-CYLINDER PRESS (239).**—"How will I proceed to adjust new form rollers which we have ordered for our drum-cylinder press? The old ones have seen two years' service." *Answer.*—Place the rollers in position, leaving the vibrator up. Have a newspaper or other full form on the bed if possible. Turn the wheel until the bed moves under the rollers, then loosen the set-screws that hold the socket stem and turn down on the adjusting screws beneath until the sockets only lightly touch the rollers. Tighten the set-screws. Lower the vibrator in position, and loosen the thumbscrews which hold the socket stands and set the rollers so that they have even contact with the vibrator. Tighten thumbscrews. Mark the roller stocks, so that you may be able to place each roller in its proper position. There will be less trouble with the rollers thereafter if care is exercised in this regard. Occasionally test the position of the rollers, as they are susceptible to change of diameter due to shrinkage.

**PRINTING ON A VARNISHED SURFACE (234).**—Submits two samples of playing cards which they attempted to print. These cards are the stock variety, with the front blank and both sides glazed. The printing on the samples, one in red, the other in black ink, is streaked and spotted, and has a mottled surface. The inquiry says: "Can you tell us where we can get ink that will work better. Our foreman had an idea that the gloss was put on these cards after they were printed. Is this correct? Should the ink not be heavy bodied?" *Answer.*—You are working at a disadvantage in trying to print on the varnished surface without having a suitable ink. The ink should be heavy-bodied, but without the tackiness usually found in "short" inks. It should have covering capacity and dry within a reasonable time. Playing cards are varnished after they are printed, and before they are cut, by a special machine. Any ink house will supply you with an ink suitable for printing on these cards. It may be necessary to take a second impression in varnish with the same form in order to produce the glossy appearance.

**TOO MUCH PACKING (214).**—"Am sending you a copy of our weekly by this mail. The back edge of the form appears to punch through the sheet, that being the only place where it shows badly. Our press is an old one, having wood bearers, which have been underlaid several times. What would you suggest to remedy this defect in the printing?" *Answer.*—You should substitute steel bearers for the wooden ones. Order them from the press manufacturer, giving the dimensions of the bed and the serial number of the press. For the present you should test the wood bearers for height on both front and back and with a new metal type, underlay with tough check or manila board and have the bearers about one thickness of heavy ledger paper above type-high; this test is to be made when the bearer screws are brought to a tight bearing. Previous to setting the bearers the cylinder should be brought down on both sides to an even bearing. This is done while the bearers are off by adjusting the cylinder low enough so that a large new metal type will need to be forced through between the bed and the cylinder bearers. This will insure a firm contact between the two bearers. Possibly you will have to reduce the number of sheets of tympan. Be certain that you do not carry any more than

about two sheets of print above the cylinder bearers. If the back edge still prints too heavy then tear off the edges of a few sheets of the tympan under the top sheet where that part of the form prints, thus reducing the impression at that point.

**PRINTING ON ROUGH BOND PAPER (237).**—Submits a letter-head printed from a zinc etching in imitation of a lithographic design. The samples are printed on two grades of stock; a hard, smooth-finished paper and a rough-surfaced bond paper. The correspondent says: "The letter-heads were printed on a platen press with 50-cent job ink. A complaint was made respecting the presswork on the letter-heads printed on the bond paper. Please give your opinion in that regard." *Answer.*—The presswork on the smooth-surfaced paper is well executed. The cut appears sharp and clean. The various tones in the background and the vignettted edge show careful manipulation. The correct amount of color was carried; however, a better grade of ink would have enhanced the appearance of the work. The letter-head printed on bond paper lacks several necessary features. The make-ready is incomplete, and the use of a cheap ink made it difficult to get even fair results. The make-ready of a cut of this kind, a zinc etching with a shaded and vignettted background, requires expert handling to secure good results. In this instance the make-ready is inadequate; the vignettted edge printed almost as strong as the middle-tones. The cheap ink used, together with the heavy impression, gave strong middle-tones and harsh edges. A careful make-ready on a hard tympan, and the use of a fine job black, should have made a neat-appearing job.

**EMBOSSING TWO-PLY BRISTOL BOARD (232).**—Submits samples of two-ply bristol board on which eight round-cornered panels  $1\frac{1}{2}$  by 5-16 inch are embossed. These raised panels appeared uniformly sharp; however, a slight breaking and wrinkling of the stock at the edges of the raised parts is noticeable. The inquiry reads: "Will you kindly inform me through the 'Pressroom' column how I may overcome the breaking and wrinkling of the cardboard as shown on the samples sent you? They are embossed on a platen press with a hard embossing compound as a counter-die." *Answer.*—To prevent the breaking of the stock you will need to modify the method of preparing your counter-die. The first impression is usually taken upon the embossing compound with an oiled sheet of thin paper placed between it and the die. After the preliminary impressions are taken, place a few sheets of print paper over the oiled sheet and allow the press to stand on the impression until the embossing compound is set. These sheets of print paper are to be removed before an impression is taken on the cardboard. Thick stock will invariably break or wrinkle at the corners if the counter-die is an exact fit for the die. The reason for interposing a few sheets of soft paper is obvious. Some grades of stock will crack or wrinkle despite the care exercised to prevent it. In such cases keep the die and counter-die polished with powdered soapstone. The speed of the press will also have a bearing on the quality of the product. Run the press at a speed consistent with good work.

**SLURRING ON A LIGHT FORM (209).**—"Please give me information as to the cause of the slurring on the enclosed sheet. It was printed on a comparatively new two-revolution press (used eight months). As you will notice, the slurring appears in the middle of one page and on the edge of another. I tried less tympan and tightened the sheet-bands, but it did not help matters. The slurring occurred a short time ago while printing a two-color job, that being the first time the trouble appeared. I would like to know

what caused this trouble and how to remedy or prevent it." *Answer.*—Since slurring is a defect produced when the impression is taken, it may be necessary to examine a number of details which closely concern this part of the work before the cause of the trouble is ascertained. In this instance the four-page letter circular printed from type on ledger paper shows a slur in the middle of the page next to the grippers, and on the edge of the page on the second row. From the position of these slurs they may have been caused by the cylinder and bed-bearers becoming oily, thus permitting a slipping of one or the other. This oily condition of bearers will invariably cause a slur to appear unless the contact between the bearers is very close; the friction induced by a close contact tends to prevent a slippage, as the two parts travel in unison. The following additional causes may cause slurring on forms of this kind: loose registering rack or segment, a loose or "baggy" tympan, imperfect contact between cylinder and bed-bearers—in other words, the cylinder is not set low enough; this will necessitate the carrying of more than the normal amount of tympan.

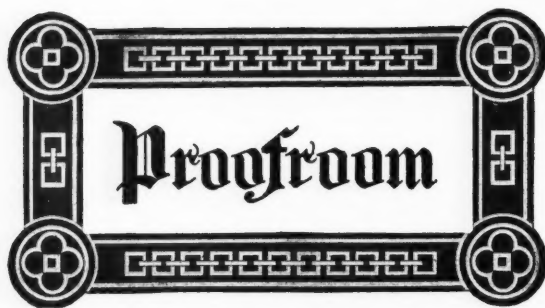
**"GREEN" ROLLERS (241).**—Submits samples of a note-head printed with \$1.50 ink on a good grade of machine-finished paper. The ink does not cover properly, the fine lines which should print sharp and clean appear thick and uneven. He says: "I have used both summer and winter rollers, and tried inks ranging from \$1.50 down, but without results. While running the job with the best ink, it soon becomes hard and dirty on the disk; it seems as though a blotter had been pulverized and added to the ink. Can you help me out of my trouble?" *Answer.*—We believe that your difficulty lies in the use of stiff-bodied inks which have no affinity for the damp surface of your rollers. It is well to know that a thin and semigreasy ink will behave better with "green" rollers than an ink with a heavy varnish as a vehicle. Such heavy inks tend to destroy the face of the rollers, due to the tackiness of its vehicle. The fine particles of composition fill up and thicken the fine lines, and cause an irregularity in the appearance of the heavy lines by the squeezing out of the aforesaid particles along the edges of the letters. To overcome a difficulty of this kind it would be necessary to remove the cause—damp rollers. If it is imperative that you use these rollers, then use an ink which is not tacky, a soft half-tone ink would answer the purpose. The rollers may be temporarily relieved of moisture by washing them in turpentine and rolling them on a dry, dusty floor, then wiping the dust off with a dry cloth, repeat the operation a number of times. Some prefer to dust them with powdered alum or dry unslaked lime and wiping dry as before. This remedy may need repeating during a long run.

**WHAT DIES ARE NECESSARY FOR EMBOSSING ON A PLATEN PRESS? (236).**—"New Zealand": "Where can the dies and material be procured? Please inform me how to proceed to emboss, as I have never done any work in that line and do not understand the trade terms." *Answer.*—Embossing as applied to the printing trades is to produce raised or sunken letters or figures on paper or similar material. The work is produced on specially constructed machines or on ordinary platen or cylinder presses. The methods employed in the production of embossing vary according to the nature of the work. Thus: copperplate printing is done by the ink being impressed on the paper in low relief from an engraved copper plate in a special press. The steel die embossing press produces a high grade of embossing and printing at the same impression. This method produces the finest results at a rate of speed equaling the production of an ordinary grade of work on a platen press. The process of printing and embossing as

carried on by letterpress printers consists in having a die made of wood, zinc or copper, which, together with a counter-die, produces a high or low relief surface on paper. Two printings are necessary in this class of work. First a form of type or a design is printed with an ordinary or special ink as the work may require. A zinc or boxwood die having a design etched or cut into its surface is locked in the chase of a platen press. The rollers are removed and a single sheet of stout manila is attached securely under the tympan bales. By rubbing ink on the die with the hand or brayer and by placing a piece of cardboard under the tympan sheet an impression is taken. The printed sheet can then be registered and the guides placed in position. (In this regard will say that methods vary; some pressmen will prefer to paste a sheet of hard paper on the platen rather than depend on the security the bales afford.) A counter-die is prepared by spreading a layer of embossing compound over the impression previously taken on the tympan sheet, and either oiling the die or interposing an oiled sheet of French folio between the die and the compound before taking an impression. After several impressions have been taken trim away with a sharp knife the surplus compound which has been pressed out from between the die and tympan sheet. After the compound has set sufficiently to form an unyielding counter-die the registering of the form may be completed. To facilitate feeding and to offer protection to the counter-die, it is covered with a thin oiled sheet which should be attached securely to the tympan. If ink or bronze from the printed sheets adheres to the die, wash it with gasoline, using a brush in the operation. Polish the surface of the die with powdered soapstone on a piece of cheesecloth. Accurate register and sharp, full relief, without breaking the stock, are the essential features of embossing. Embossing dies may be procured from process engravers, and embossing compound from dealers in printers' supplies. A handbook on embossing is in preparation, and will be issued at an early date by The Inland Printer Company.

**A NEW OVERLAY METHOD.**—A new candidate for the favor of pressmen has entered the field. It is the Little process of producing graded relief without the use of photographic or etching methods, and as it requires no heating or special drying, the necessity of expert operatives is avoided. The process is owned and controlled by the Perfect Overlay Company, of York, Nebraska. The operation consists of the application of powder to an impression made on a sheet of manila stock placed over the backing. A special liquid is dropped on the rollers in small quantities and thoroughly distributed along with the ink. This liquid has the property of preparing the ink to receive the powder, this combination forming the overlay proper, but it does not affect the ink in any way for ordinary printing. After the liquid and ink are thoroughly distributed, the form is placed on the press and all the printing surfaces brought to the correct type-height, and then locked. A sheet of heavy manila is then drawn over the platen packing and a couple of impressions taken. These impressions cover each other in register, and a special powder, which forms an important part of the process, is dusted on, the surplus being removed in the same manner as when hand-bronzing is being done. Another impression or two is made over the powder, and additional quantities of powder applied as before. When three or four successive layers of powder and impression have been made, a draw-sheet is put in position, and the overlay is ready. If a perfect tone is not secured over the entire subject, or over all the engravings in the form, the operation described should be repeated on the first draw-sheet itself, finally putting on a last draw-sheet. The originators of the process claim that a complete overlay can be made in four minutes, and that

one hundred and fifty thousand copies can be run off without mashing or spreading the relief. The novelty of the process seems to lie in the application of the liquid to the rollers and the use of the powder, the liquid having the property of hardening the combination of powder and ink. Neither the powder nor liquid have any harmful effect on the ink nor on the subsequent impressions. The specimens submitted to THE INLAND PRINTER show that the relief is considerably less than that formed by other methods, and the pressure in the high lights is increased. Of course the pressure is not raised to such an extent as is found in the shadows, but the difference in relief between these two extremes is not as large as it might be to give the best results. However, where a large amount of work is to be done, these shortcomings are largely outweighed by the remarkable simplicity and cheapness of the process. The samples show a draw-sheet of 0.007 inch thickness, and a series of measurements made of both single and double sheets show the following features: In the dead blacks, the whole thickness, including the relief of these areas, is 0.0086 inch; the quarter whites, 0.008 inch; the middle-tones, 0.0077 inch; the three-quarter whites, 0.0076 inch, and in the high lights 0.0075 inch for the single sheet, showing a maximum range of 0.0011 inch. The variation in relief of the superimposed sheets was found to be as follows: Following the same basis as for the single sheet, the dead blacks showed an entire thickness of 0.016 inch; the quarter whites, 0.0151 inch; middle-tones, 0.0146 inch; three-quarter whites, 0.0145 inch, and in the high lights 0.0145 inch, giving a range of 0.0015 inch, a gain of 0.0004 inch over the single sheet. The change in relief produced by superimposing two sheets shows that the shadows build up faster than the high lights. If this were not so the whole range would be the same in both cases—either 0.0011 or 0.0015 inch. Comparing the changes of similar tonalities, one finds the high lights to be the same in both cases: the three-quarter whites of the single sheet have been raised from 0.0001 inch to 0.0006 inch, but the two-sheet condition did not change from its previous value; the middle-tones of the single sheet added another 0.0001 inch to the prior quarter tone, or 0.0002 inch from the high lights, and the two sheets for the same tone value increased in relief 0.0001 inch from the preceding quarter tone; the quarter whites of the single sheet showed an increase of 0.0003 inch, or a total of 0.0010 inch from the high lights, while the two sheets indicate a gain of 0.0005 inch, placing their quarter-white region 0.0011 inch higher than the high lights; and the dead blacks of the single sheet increased in relief 0.0006 inch, making a total of 0.0016 inch as the highest point. The two sheets showed, by contrast, an increase of relief amounting to 0.0009 inch, placing the maximum at 0.0020 inch. The difference of range is found by subtracting 0.0016 inch from 0.0020, which leaves 0.0004 inch. Among the advantages to be gained by "building up" a plurality of sheets, is an increased range of relief and securing the most delicate detail nearest the impression point. The only proper basis of comparing one method with others is to have overlays made by the different methods from the same subject. These tonal regions were arbitrarily selected from an ordinary building subject, and they are of relative rather than of absolute value. There is no doubt that with hard packing the relief being placed so near the point of impression will be found as serviceable as higher relief overlays which are buried under much soft packing. All of this emphasizes the fact that presswork must be considered and conducted as a process of scientific precision, because the delicacy of action and sensitiveness to pressure variations make the printing-press one of the most responsive of mechanisms.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

CHANGE OF VOWEL IN SPELLING.—C. Y. C., Lancaster, Pennsylvania, writes: "In a late number of THE INLAND PRINTER the rule is given 'that a word ending with *y* (not *ey*) changes to *ies* to form the plural. This means, of course, common nouns. It covers without doubt all such terms as *dry*, the plural of which is *dries*.' So far as changing *y* to *ies*, this is undoubtedly correct; but in the case of the verb *dry*, is not *dries* the singular and *dry* the plural? Will you please enlighten me (and others) on this point?" *Answer*.—In a certain way this seems a strange question to ask, and the reason why it seems strange is found in the form of the question, "*but in the case of the verb,*" etc. This seems to imply that the answer to the earlier question should have included something about the verb; but that question dealt with the noun only, and the answer was framed accordingly, although it did not say all that can be said about the plural noun. The only plural given in the dictionaries is *dries*, but it applies as given there to uses of the word that are not the one that has recently been most common in print. No use of *dry* as a noun is really anything but what may be called an accommodative use of the adjective; that is, any nominal use is nominal merely by ellipsis and stands for the adjective and an understood noun. Thus we have come to calling a "dry" one who votes the "dry," or no-license, ticket, a use that has not been recorded in dictionaries. Some people have treated this as an exception to the spelling rule, and have used a plural *drys*, but it is not a good plural form. Our rule (not given as ours, but as one supposedly universally recognized) might have been more broadly stated—possibly should have been; but it was given in its application to nouns only, because the question which it answered referred to nouns only. It is universally understood that any word ending in *y* changes that letter to *ie* when *s* is added. Thus, not only plural nouns so spelled make this change, but also the present tense of verbs. Verbs have no number in reality, but are properly enough said to be singular or plural, as representing the fact that they take certain variations of form, according to their use to agree with singular or plural nouns. When we speak of a singular or a plural verb, what is meant is the form of the verb that is properly used with a singular or a plural noun. The present tense of a verb ending in *y* used with a singular noun, takes the form in *ies*, and the plurals of nouns with the same last letter take that form also, with a few exceptions, mostly plurals of proper names, like *Marys*, *Henrys*, though it is not really erroneous to change these spellings also.

PROOFREADERS' TIME.—We have received a letter, not intended for publication, that asks a question which should be interesting to everybody concerned, either as employer or employee: "Will you kindly advise me, from your per-

sonal experience, the average time an experienced proof-reader should take to read 1,000 ems of leaded 8- and 10-point book composition? In other words, if it take one hour to set 1,000 ems of leaded type, what average proportion of this hour should be consumed by the proofreader and copy-holder in reading the first, revise, and press proofs?" *Answer*.—While acknowledging recognition of the evident intention not to have this letter published, excuse may be claimed on the ground of common interest, and attention may again be called to the announcement, made every month, that letters will not be privately answered. The only answer that I can give is sure to be unsatisfactory, because I decline any attempt to make it at all definite, except by way of saying definitely that I will name no fixed length of time for anybody but myself. Readers—the best of them—necessarily vary according to their temperaments, and under varying conditions even one may, and probably will, take longer or shorter time for the same work. Of course this does not affect the question of average time, which might easily enough be reckoned for any one worker, or even fairly well for a number of workers. But anybody's estimate might not be fair as any approach to a rigid test as applied in any other case. When I set type it was a poor hour for me that did not pan out nearer 2,000 than 1,000 ems, yet I do not think general average on bookwork reached the commonly stated average of 1,000. Just so is it with proofreading. Some work fast and some work slow, and some comparatively slow workers are among the best and most valuable. Quality is much better than mere quantity, though fair quantity is almost sure to accompany good quality. Genuinely good work can hardly be done by any but a conscientious worker, and one who is really conscientious will hardly waste any time. Making quantity the test will almost invariably give a disastrous result. Of course an employer never wants to pay for wasted time, and, of two workers, of equal accomplishment in quality, the one who does more is the better workman. My own first work in a printing-office was as copy-holder for a man who demanded just as rapid reading as my tongue could compass with perfectly clear enunciation, and he never stopped me when he had a correction to mark, except for an out or a number of corrections close together. And my tongue was a much more rapid goer than my pen is now. It was almost as rapid as that of a Scotch foreman for whom I afterward held copy on a Chicago morning newspaper. He used to read a little when he could not get the type otherwise quickly enough, and I was his victim as copy-holder. He read from the proof, and I followed him beautifully on the flimsy copy that teemed with erasures, so finely, in fact, that I seldom failed to turn over the sheet just as he read the last word. But that was newspaper work, and the only point at which it touches our present question is that of relative speed. I never did any work as a proofreader on bookwork in a printing-office, so I can not tell about that from personal experience. I know enough about it, though, to say very positively that employers who make any attempt whatever to demand any set amount of output always suffer because of it. I do not believe that any proofreader who is worthy of being at a desk at all, speaking generally, will fall short of the full amount of work that any employer would be justified in expecting of him. Why not rather take this for granted, and try trusting to the honor of the reader, rather than test his work by time—unless he shows that he wastes time?

THERE are many divergent views on cost-keeping and accounting, but out of the experiences of practical printers, practical accountants and business men the true principles may be known to the printing trade. The June issue of THE INLAND PRINTER will contain a large number of special articles on these lines.



BY O. F. BYXEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

**AD-SETTING CONTEST No. 24.**—The double ad-setting contest, announced last month, should prove the most helpful yet conducted. There have been so many small ads. that the compositors have become more and more urgent in their requests for a larger one, until it was decided to combine two large ads. in a single contest in order to reduce the expense for postage as much as possible. The copy and the full rules and conditions were published last month, and as the contest does not close until May 15 there is still ample time to enter and share in the benefits to be derived from a comparison of the various styles of display. There will probably be nearly a hundred compositors in the competition, and each contestant receives a full set of the ads. submitted.

A NOVEL and convincing way of demonstrating both the quantity and quality of circulation is used by the Milwaukee (Wis.) *Evening Wisconsin*. It has published a little book with the inscription, "Homes of the *Evening Wisconsin*," containing thirty-two photographs, each showing a block of substantial homes, while underneath each photograph is a line indicating the number of *Wisconsins*, and also the number of other evening papers read by the occupants. There is no other printed matter with the exception of a final paragraph which draws this conclusion: "In this album our artist has taken the photographs of many blocks of homes in all parts of Milwaukee. They are the average homes occupied and owned by the subscribers to the *Evening Wisconsin*. Their style, cost and character is representative of the middle and better class of residents. There are hundreds more like them. The character of the people who live in these houses can readily be assumed to be like the character of their dwellings and surroundings. They choose to buy their newspapers upon the same principle as they do their houses, their groceries, their dry goods, their fuel, their clothes, and other household necessities. Their purchases and expenses will be in keeping with the scale of living indicated by the appearance of their houses. Now, if they buy twice as many *Wisconsins* as other afternoon newspapers, and pay twice as much for the *Wisconsin*, it is logical that they buy their dry goods, their groceries and their other family supplies in the same proportion."

STRONG arguments are put forth by both morning and evening papers as to which is better from the advertiser's standpoint. In a prize-winning article on "Advertising Ideas," Charles W. Mears, advertising manager of the Winton Motor Carriage Company, puts up a strong argument for the evening paper, thus: "Among dailies, the evening papers are to be preferred, because they have the largest circulation and go more generally into homes, espe-

cially of people not wealthy, many of whom never see a morning paper. Evening papers are sold when men are going home and hence go with them. Nearly all morning papers sold on cars, trains and streets go to the offices, stores and shops—the housewife doesn't get a look."

MR. JOHN D. WHITCOMB, superintendent of the composing department of the Boston, Massachusetts, *Evening Transcript*, was the guest of honor at a banquet given recently by the members of the Transcript Mutual Aid Society, of which he is the president. The banquet was arranged ostensibly to commemorate the thirty-fourth anniversary of the formation of the society, but its real purpose was to celebrate Mr. Whitcomb's connection with the *Transcript*, which extends over sixty years. All the stockholders of the company were represented, and Mr. Louis M. Hammond, business manager of the paper, on behalf of the other employees, presented Mr. Whitcomb with a handsome silver loving-cup, suitably inscribed. The latter had just finished his acknowledgment of the gift when he was made the recipient, at the hands of Mr. S. P. Mandell, president of the *Transcript*, of a silver pitcher and salver, the gift of the stockholders. This was accompanied by a beautifully engraved and bound copy of resolutions in appreciation of the long and faithful service of Mr. Whitcomb. Included with these tributes was a check for \$500 from the *Transcript* company in favor of the



JOHN D. WHITCOMB.

Mutual Aid Society. A feature of the gathering which caused much amusement and good-natured chaff, by reason of its many clever local hits, was the circulation of a small eight-page, three-column newspaper called the "*Boston Evening Transkit*—Volume XXIII, No. 23—Skidoo Edition." The entire entertainment following the banquet was furnished by the employees of the *Transcript*. This included vocal and instrumental selections, the Transcript Glee Club rendering several good songs written for the occasion by the editor of the paper, Mr. John S. Barrows. Mr. Whitcomb is also well known as the originator of the brass label-holder which has such a prominent place in most printing-offices, and which took the place of the old method of pasting printed labels on cases, etc. The device was first used in the *Evening Transcript* offices in 1871, and the original pattern of this extremely useful little article is still in the possession of Mr. Whitcomb.

**POLITICAL ADVERTISING.**—Publishers of both daily and weekly papers will be interested in the result of the spring

elections in York, Pennsylvania, where three candidates who advertised were elected over opponents who did not advertise, and to accomplish this it was necessary for them to overcome a natural majority of the opposite party. Of course, the newspapers would contend that aspirants for political office would find it profitable to advertise, and here is ample proof of the correctness of their contentions. The candidate who begins his advertising judiciously months before the election will amass a greater following than his rival who neglects to use printers' ink. This has also been demonstrated in other cities.

AMONG the ads. submitted last month were several from E. H. Stuart, of Pittsburg, Pennsylvania, who has some excellent ideas regarding clean-cut display. No. 1 shows a good bank ad., both in display and wording. The ornamentation in No. 2 spoils the effect, as panel ornaments of this kind always do—a short line for the address would be much better. In No. 3 the panel ornament is used to

## Banking for Ladies

THE advantages of a bank account, and the meeting of household expenses by check, include convenience and safety. Trouble in making change is avoided, as well as the danger incurred by keeping money in the house or carrying it about the person. The canceled checks serve as receipts, they being returned to the maker after payment by the Bank. Checking accounts of ladies are welcomed by

### First National Bank of Pittsburgh

Officers cordially invite their customers to consult them in regard to investments and other financial affairs

No. 1.

## The Park Bank

6106 PENN AVE.

Exceedingly convenient are the appointments of this bank. :: :: Call and see.

No. 2.

good advantage, although it might have been dropped a trifle. No. 4 is the work of another compositor, Martin Heine, of the Waterford (Wis.) *Post*. In balance and selection of type there is nothing to criticize, but it is a question if the choice of display will attract sufficient attention to accomplish the result intended, namely, the selling of overshoes and warm footwear.

**NEWSPAPER CRITICISMS.**—The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

**Carp (Ont.) Review.**—There are two points where the *Review* might be improved—in the distribution of ink and in better contrast in the ad. display.

**Estherville (Iowa) Democrat.**—A six-column page is a difficult one in which to adjust headings. The best arrangement is to select the most important article and feature it with a double-column heading in the first

## Miss Gleim's School for Girls

All Departments from  
Kindergarten to College  
Telephone, 2182 Highland

825-827 South Negley Avenue  
PITTSBURGH, PA.

Mary Agnes Gleim, Principal

No. 3.



# K

If you would have  
your advertising  
effective do just as  
you promise. It is  
THE ONLY WAY

## Keep Your Promise

The past few weeks we advertised a cleaning up sale of shoes also a lot of Remnants. The shoes were sold below cost and the Remnants cheap. The result is pleased and satisfied customers—while we moved the goods and got the cash which was just what was wanted and needed. We now offer Overshoes and all warm footwear at a small profit above cost. Can't afford to carry them over until next season. Call and test the truth and sincerity of this offer. Your confidence as well as trade is wanted at

### MALONE'S STORE

No. 4.

two columns, placing the other two heads in the fourth and sixth columns. A few two-line headings scattered through the page would also improve it.

**Astoria (Ore.) Leader.**—The embellishment of the cuts with borders and ornaments is a little overdone; otherwise the *Leader* has many creditable features.

**Markdale (Ont.) Standard.**—Your paper is unusually well filled with news and it deserves larger headings and more of them, particularly on the first page.

**Concord (N. H.) Chronicle.**—You need to make a study of ad. composition. Only one, or at the most two, kinds of display type should be used in a single ad.

**Selma (Cal.) Irrigator.**—Larger headings, better presswork and more modern ideas of ad. display are needed. The headings are well written, but the choice of type is unfortunate.

**North Fork Times, Hotchkiss, Colorado.**—A wide-awake paper, which makes the best of the news, although it is "stretched" a little too much with leads and slugs between the lines.

**Mobridge (S. D.) News.**—There is too much in that line across the top of your first page, and a line never looks good there, anyway. This matter would have appeared to good advantage in a double-column panel in the middle of the page.

**Rutland (Vt.) Herald.**—From present-day standards your paper is too conservative, both in ad. display and in the featuring of news. Why not astonish your readers some time with some good, strong ad. type, prominent headings and a new title?

**Ada (Okla.) Democrat.**—There is a big improvement in the *Democrat* since the brief criticism in November. It would be better to have a variation in the size of heads at the tops of columns on the first page by making two or three of them larger.

**Henderson (Ky.) Journal.**—About the only thing your paper lacks is good presswork, and the principal trouble there is with the ink, which appears to be of a poor quality and very badly distributed. Poor presswork makes the whole paper look unsightly, even when the make-up and headings are creditable.

**W. L. TAYLOR**, business manager of the York (Pa.) *Dispatch* and York *Daily*, issues an annual pass to advertisers to the pressroom and circulation department of his papers. On the back of the card is printed the following:

**NOTICE TO EMPLOYEES.**—The holder of this pass, or his representative, is to be given every opportunity of securing an exact personal knowledge of the circulation of the York *Dispatch* and York *Daily*. All lists, books, reports and cash accounts referring thereto are to be open for his inspection.

THE DISPATCH PUBLISHING CO., YORK, PA.

**T. L. TURNER**, editor of the Martin (Tenn.) *Mail*, says he intends to repeat each year the "Martin Mail Day," which was such a successful event last year. His plan could easily be adopted by other publishers to their advantage. The photograph of the *Mail's* correspondents, which was taken on this occasion, is shown herewith, and the interesting features of the day are described by Mr. Turner as follows: "On Saturday, September 7, at an early hour people began to pour into our little city of two thousand five hundred souls, and by the noon hour at least two thousand visitors were present. Dinner was spread in

the Illinois Central Park, and there was plenty for all. At 10 o'clock, in the public-school building, City Attorney G. E. Bowden made the welcome address to the correspondents of the *Martin Mail* and their friends. There were twenty-four correspondents out of the thirty-two present. H. L. Higgs, of Greenfield, made the response. Meeting adjourned for dinner. At 1:30 three thousand or four thousand people met in the park to listen to the addresses of Congressman Finis Garrett and Senator R. L. Taylor, and for two hours the crowd was held by the speakers. It is a day long to be remembered by the editor of the *Mail*, his correspondents and the people in general. Under another cover we send you a photograph of the editor and the correspondents. The editor is the fifth person on the top row,

never be blown, or if it is the "toot" will be so faint there will be no echo. Editor M. G. Wiley, of the *Guymon* (Okla.) *Democrat*, celebrated the first anniversary of his wide-awake weekly by devoting considerable space to telling what had been accomplished in the brief space of one year, illustrated with photographs of himself, his wife, his entire office force, and even including little "Mary Elizabeth," the twenty-two-months old "heir apparent to the editorial throne." For this Mr. Wiley apologizes: "My! but you think this is an awful puff to be giving ourselves, don't you? Well, it is, and we crave pardon for crowding it into our columns, but remember that this is our birthday and the first one we have ever enjoyed. We have never hesitated to blow our own horn, for we believe in adver-



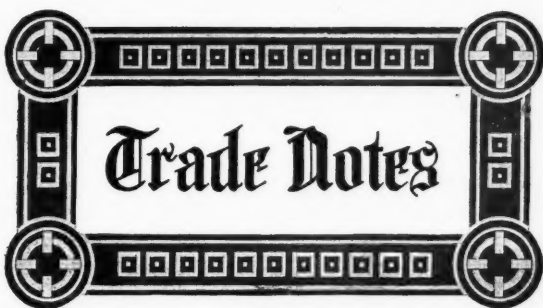
CORRESPONDENTS OF THE MARTIN MAIL, MARTIN, TENNESSEE.

the others are his staff with the exception of the little tot on the extreme right of the picture. On account of the rush and hurly-burly of the day, the editor and his entire force being kept busy waiting on the crowd, each being a bureau of information, as it were, only a limited number of subscribers were secured, but we are looking to the future. The 'Day' will be worth hundreds of dollars to us as an advertisement, and it is already beginning to bear fruit. Each correspondent received one of the pictures."

"**BLOWING YOUR OWN HORN.**" — Some men are inclined to ridicule others because they "blow their own horns," but it will be frequently noticed that the man who does the ridiculing has not accomplished anything worth blowing about. The man who really does things should never be willing or satisfied to sit back and wait for somebody else to blow his horn for him. If he does the chances are it will

tising." There is really no occasion for an apology, as something has been accomplished worth "blowing" about. The *Democrat* started out with fifteen hundred dollars' worth of equipment, a force of two men and a boy, a press that did well to print at all — and then only two pages at a time, a paper of four pages on a "patent inside" and a subscription list of three or four hundred. The *Democrat* now has an equipment aggregating between four and five thousand dollars' worth of material, a building of its own, a four-page Babcock press that prints at the speed of two thousand an hour, a force of six hands, a subscription list of over one thousand two hundred names and a paper all home print and ordinarily of eight pages and over. When your paper has accomplished something, tell about it in your columns and see that nonsubscribers get a copy. If you don't tell them yourself no one else will.





Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

**AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.**—President, Herman Ridder, New York *Staats-Zeitung*; Vice-President, Medill McCormick, Chicago *Tribune*; Secretary, Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, Edward P. Call, New York city; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

**CANADIAN PRESS ASSOCIATION.**—President, D. Williams, *Bulletin*, Collingwood, Ont.; First Vice-President, L. S. Channell, Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe*, Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer*, Galt, Ont.

**NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.**—President, Henry Branson Varner, *Dispatch*, Lexington, N. C.; First Vice-President, Will H. Hayes, *Bulletin*, Brownwood, Tex.; Second Vice-President, A. Nevyn Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Third Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Corresponding Secretary, William F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, J. W. Cockrum, *Journal*, Oakland City, Ind.; Treasurer, William A. Steel, *Nome Daily News*, Seattle, Wash.

**FEDERATION OF TRADE PRESS ASSOCIATIONS.**—President, J. Newton Nind, *Furniture Journal*, Chicago, Ill.; Vice-President, Henry G. Lord, *Textile World Record*, Boston, Mass.; Secretary and Treasurer, Emerson P. Harris, *Selling Magazine*, New York city; Executive Committee, David Williams, David Williams Company, New York; W. H. Taylor, Taylor Publishing Company, Chicago, Ill.; C. K. Reifsnider, Midland Publishing Company, St. Louis, Mo.; W. S. Jones, Minneapolis, Minn.

**UNITED TYPOTHETAB OF AMERICA.**—President, E. Lawrence Fell, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, Thomas E. Donnelley, Chicago, Ill.; Secretary, John MacIntyre, Union Square, New York city.

**PRINTERS' LEAGUE OF AMERICA (New York Branch).**—President, Charles Francis; Vice-President, Henry W. Cherouvy; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

**INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.**—President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, F. Beygeh, Beygeh Engraving Company, Minneapolis, Minn.; Secretary, James W. Doran, C. J. Peters & Co., Boston, Mass.; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburgh, Pa.

**INTERNATIONAL TYPOGRAPHICAL UNION.**—President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

**INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.**—President, George L. Berry, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio; First Vice-President, William L. Murphy, Butte, Mont.; Second Vice-President, John G. Warrington, St. Louis, Mo.; Third Vice-President, Peter J. Breen, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio.

**INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.**—President and General Organizer, Robert Glockling, 132 Nassau street, New York; First Vice-President, Henry S. Kaffer, Cedar Rapids, Iowa; Second Vice-President, Mrs. Annie McKee, Philadelphia, Pa.; Third Vice-President, Julius C. Otto, Detroit, Mich.; General Secretary, James W. Dougherty, 132 Nassau street, New York; Treasurer, J. A. B. Espey, 919 Westminster street, Washington, D. C.; Statistician, George E. Maas, 3543 North Fremont avenue, Minneapolis, Minn.

**INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.**—President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Louis A. Schwartz, 52 West Rockland street, Station G, Philadelphia, Pa.; Second Vice-President, Andrew J. Gallagher, 416 Oak street, San Francisco, Cal.; Third Vice-President, Edward J. Shumaker, 49 Maple avenue, 31st Ward, Pittsburgh, Pa.; Secretary-Treasurer, H. E. Gudbrandsen, 2830 14th avenue, South Minneapolis, Minn.

**INTERNATIONAL STEREOTYPERS' AND ELECTROTYPERS' UNION.**—President, James J. Freil, 1839 Eighth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News*, Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

For the convenience of our readers we shall hereafter sustain in this department a list of the officers of the national organizations in the printing trade, as shown above, corrected to date.

**SAMUEL P. FORD**, formerly vice-president of the Wright & Joys Company, Milwaukee, Wisconsin, has joined forces with the Meyer-Rotier Printing Company, of that city, in

an advisory capacity in planning and designing printing for advertisers.

**JOHNSON AUTOMATIC ROLLER RACK COMPANY**, manufacturers of roller racks and overlay tables at Battle Creek, Michigan, have opened an office at 101 East Lake street, Chicago.

**SINCLAIR & VALENTINE**, printing-ink manufacturers, for many years at 3 Marion street, New York city, have moved their office and factory to their new building, 605-613 West One Hundred and Twenty-ninth street, that city, with a downtown branch at 179 Lafayette street.

The business men of San Antonio have joined with the Job Printers' Association of that city, in inviting the Employing Commercial and Job Printers' Association of Texas to hold its next convention in the shadow of the Alamo during International Fair week next fall.

**SINCLAIR & VALENTINE**, manufacturers of dry colors and printing-inks, whose factory and principal offices are in New York city, have expressed their confidence in the business outlook by opening a branch office at 608 Chestnut street, Philadelphia, with Mr. William Crawford in charge.

The executive offices of the Westinghouse Electric & Manufacturing Company, now at 111 Broadway, New York city, and the New York sales offices and export offices of that company, now at 11 Pine street, have been removed to the new City Investing Building, 165 Broadway, New York.

**GEORGE F. BRADFORD** ("Bent Twigley") editor of *Hardware*, announces his resignation from that position, which he has occupied since July, 1907. Mr. Bradford will now be enabled to contribute a limited number of articles to the technical and trade press, for which his previous training has qualified him.

"**INLINE**" is the name of a series of type-faces for which the American Type Founders Company has just received certificate of registration from the United States Patent Office. This word has been used with the Cheltenham bold faces in connection with the extensive advertising already done for this series.

The Philadelphia *Bulletin* celebrated its sixty-second birthday by entering its handsome new home on City Hall Square. With its ten sextuple presses, the *Bulletin* claims to have the best-equipped pressroom in any city outside of Chicago and New York. The remainder of the equipment is in keeping with that of the up-to-date pressroom.

It is reported that the sale of the Cheltenham and other new type-faces made by the American Type Founders Company is receiving a strong stimulus by reason of the orders for weight fonts of job type, which are now sold at the same price as body type. The central foundry of this corporation in Jersey City, New Jersey, is running full time, with a considerable increase in its working force.

When a spirit of fairness and justice actuates both parties in controversies arising between capital and labor there is little danger of industrial strife. A case in point is the amicable relations existing between the Printers' League of America and New York Typographical Union. Recently these bodies entered into an agreement to adjust all differences that may arise between them by conciliation and arbitration.—*Portsmouth (N. H.) Times*.

The Western Type Foundry Company which recently doubled the space occupied by its present quarters at 114-116 Sherman street, Chicago, announce the opening of a branch house at Rock Island, Illinois, under the management of E. J. Stratton, formerly connected with the Champion Type & Machinery Company of Chicago. They also maintain a branch house in St. Louis, Missouri. The Rock Island concern will carry a large stock of general supplies for printers.

THE New York offices of the Crocker-Wheeler Company, engineers and manufacturers of electrical machinery, have been removed to the Cortlandt building, Hudson Terminal, one of New York's latest sky-scrapers. The new location is of special convenience to the customers as well as to the firm, as it brings the New York office into very close touch by means of the Hudson river tunnel with the works and main office at Ampere, New Jersey, only eight miles distant.

THE Du Bois Iron Works, of Du Bois, Pennsylvania, manufacturers of gas and kerosene engines, have appointed Mr. Robert Harkins, M. E., their representative for Cleveland, Ohio, and vicinity, with offices in the Williamson building, that city. Mr. Harkins, who was formerly manager of the Atlas Engine Works at Pittsburg, Pennsylvania, has had an extensive experience with steam and gas engines and producer gas plants, and is considered a competent authority on the subject.

THE capacity of the American Type Founders Company at Jersey City, New Jersey, is to be still further increased by an important addition, ground for which is to be broken immediately, and the structure pushed to an early completion. The present foundry forms a great attraction for visitors, on account of its modern and highly sanitary construction and equipment. Its seven hundred windows, with perfect light and ventilation, makes the interior practically as wholesome as the open air. The steady expansion of business renders the new addition necessary.

At the request of 103 subordinate unions the executive council of the International Typographical Union has directed that a vote be taken on Wednesday, May 20, on the repeal of Section 109 of the General Laws, which is a portion of the so-called "priority law." This action was initiated by New York Typographical Union, No. 6, which took advantage of the international union's referendum system, that permits a certain number of local unions to have a question submitted to popular vote. The day set for the vote is that on which the union biennially elects its officers.

CLARK E. WAGONER has been appointed deputy director of the Bureau of Printing at Manila to succeed Edwin C. Jones, deceased. That gentleman was on his way home from Manila in the hope of recovering his health, but was stricken at Bath Beach, California, on April 7. Mr. Jones was unusually popular among his fellow workmen. It was during his administration as president of the typographical union at Washington that Congress was induced to increase the wage rate for compositors and bookbinders in the Government Printing-office. He was also chairman of the principal committee of the International Typographical Union at the Milwaukee convention.

THE temporary stoppage of progress toward improvement in the New York city printing plants, occasioned by the feeders' union making the automatic feeders absolutely unprofitable by insisting on a man to a machine (although one man can sometimes run three and even more), is shown by the statement made by several New York city master printers that in case of fair regulations they would improve their equipment by putting in the automatics. Many thousands of dollars have been unjustly taken from the proprietors of New York by the arbitrary action of the most unskilled, ignorant and turbulent organization in the printing trade.—*The Printing Trade News*.

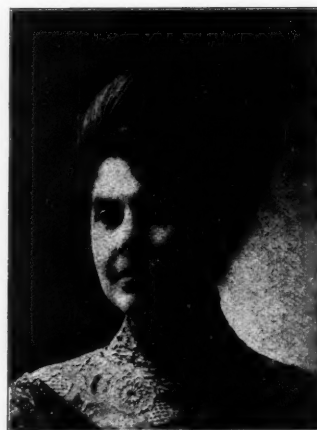
DILL & COLLINS COMPANY announce their removal to their new fireproof warehouse at 140 North Sixth street, Philadelphia. A handsome booklet descriptive of the new building contains considerable interesting information concerning the early history of the site on which it is erected. It gives illustrations of the old Pennsylvania Hall, dedicated in May, 1838, "to liberty and the rights of man," the destruction of that building by an anti-abolition mob on the

night of May 17, and a woodcut showing the ruins of that famous edifice. A picture of Odd Fellows Hall, which occupied the site up to the time of its removal to make room for the present building, is also shown, together with pictures of the paper mill, coating plant, and the New York offices of the company. The book is printed on the well-known "black and white" stock, one of the most popular products of this company.

PRINTERS are noted for their generosity. They are no less noted for their gallantry. They are in full sympathy with the spirit in which Byron wrote:

For if the fair Eve for an apple should grieve  
What mortal would not play the devil?

No less than 261 unions have endorsed the candidacy of Miss Anna C. Wilson for the position of trustee of the Union Printers' Home. Why Miss Wilson desires such a position is tersely explained. It is, "Because." And this certainly should hold the voters to a sense of their responsibilities. Miss Wilson, who is employed as a machine operator in the Government Printing-office at Washington,



MISS ANNA C. WILSON.

is an ex-delegate of Columbia Typographical Union, No. 101, and is also a member of Women's Auxiliary, No. 13. She has attended nearly every convention since that held at St. Louis, and is well informed on conditions in typographical circles.

POSTMASTER-GENERAL VON MEYER has appointed a committee to investigate and report on the advisability of abolishing printing-offices wherever they exist in post-offices or subdivisions of the department. It is said that these offices cost the Government about \$700,000 a year, but other committees appointed to investigate them have not presented reports which resulted in their abolishment. The committee will also suggest a method for standardizing the printed forms used by the department, and is required to report on or before July 1. F. F. Weston, attached to the Postoffice Department as printing expert from the Government Printing-office, is a member of the committee, his four colleagues being well-known postal officials.

MASTER printers conducting various union shops in Providence effected the temporary organization this week of a Providence branch of the Printers' League of America, at a meeting held at the Hotel Dorrance. The purpose of the organization was explained in detail by Charles Francis, of New York, who is president of the Printers' League of America. He told the assemblage that the New York branch has a membership of fifty-two shops and that master

printers of union establishments in several other cities are forming branches with the idea of establishing a national organization. He explained that the object of the League is arbitration and conciliation, and gave figures to show that the union printer and employer in the late struggle for the eight-hour day had sacrificed \$15,000,000. He argued that if the Printers' League had been in existence when the strike was commenced, about ninety-five per cent of this amount would have been saved. He made a plea for the settlement of labor disputes by arbitration and urged the printers present to form an organization. The temporary organization of a branch of the League was effected by the election of Thomas J. Griffin, of the Franklin Press, as chairman, and Carl C. Robb, as secretary.—*Providence (R. I.) Bulletin*.

THE Ben Franklin Club of Chicago has acquired the record-breaking habit. It acquires a record membership,

Have a Right to Organize," Edwin W. Sims, United States District Attorney; "Live Questions," Hon. William E. Mason, ex-United States Senator; "The Printer and His Mission," E. St. Elmo Lewis, advertising manager of the Burroughs Adding Machine Company, Detroit, Michigan; "The Ben Franklin Club," Chester A. Legg, secretary. Mr. Legg has since been appointed Assistant United States District Attorney, and has been reluctantly compelled to relinquish his active connection with the club. The half-tone of the banqueters is given through the courtesy of the photographers.

THERE is a movement among the master printers of the Pacific Coast to form a territorial organization, with headquarters at San Francisco and branches in Spokane, Seattle, Tacoma, Portland, Los Angeles and San Diego. According to the Portland (Ore.) *Telegram* the main object of the association will be to maintain prices and



and straightaway holds a banquet in keeping with its class. It was scheduled to be held on Saturday night, March 21, at the Grand Pacific, but that noted hostelry was visited by the fire fiend on the preceding Friday. The first mail on Saturday notified members and prospective diners that the Auditorium had been secured for the "doin's." About three hundred covers were laid, and with the cigars came a program of song and vaudeville and speechmaking under the direction of the toastmaster, Thomas M. Ball, whose good nature and facile wit were boiling over all evening. The key-note of the event was optimism, which was sounded by all the speakers in dealing with their subjects, which were as follows: "Historical Sketch of the Club," W. J. Hartman, president; "The Little Printer," C. E. Wells; "Credits," Paul P. Harris, attorney; "Organization and Optimism," Walter D. Moody, business manager of the Chicago Association of Commerce; "Why the Printers

prevent the "cutting which has proved disastrous in many instances in the last few months." Mr. C. W. Hodson, general manager of the Irwin-Hodson Company, of Portland, is reported as saying: "I don't know just where the movement started, whether in Portland or San Francisco. The main object is to keep up prices to a fair standard. The typefounders in San Francisco have closed up many firms and taken over \$500,000 worth of property from those who have failed in the last few months. This has been due to the ruinous policy followed by master printers themselves. For instance, a firm struggling along with instalments to meet on its plant will reach out and take a contract frequently when the price paid is less than the cost of the material and the labor involved. This is due to its being forced to secure the cash with which to meet its obligations at a certain time, no matter how great the sacrifice. But this is the very policy which has caused

many firms to go broke, and it is the policy which we wish to stop. So far as unions are concerned, there is no desire or intention on the part of the master printers to war against them." E. R. Reed, secretary of the Franklin Association of Portland, is actively engaged in promoting the proposed territorial organization.

THE United Typothetæ has modified its official declaration on the shorter work-day. Heretofore members have not been permitted to employ men for fewer than fifty-four hours a week. The declaration of principles on this point, as amended, reads: "Local Typothetæ and individual members shall be at liberty to make contracts with local unions, provided such contracts conform to the spirit of the declaration of policy and are approved by the executive officers of the national organization before they are executed."

THE Chicago Typo Athletic Association will give an entertainment and stag on the evening of Saturday, May 16, at Brand's Hall, Erie and North Clark streets. There will be vaudeville stunts, athletic contests and talks by such well-known stars in the sporting world as Charlie Comiskey, of the White Sox, and Hugh S. Fullerton, inimitable baseball *raconteur*. The significant purpose of the entertainment is that it is designed to raise funds to assist in defraying the expenses of sending a nine to represent Chicago at the printers' national baseball tournament to be held at New York next September. At that time teams representing New York, Boston, Philadelphia and Washington, from the East, and Chicago, St. Louis, Pittsburg and Cincinnati, from the West, will meet and play a series of games for typographical baseball supremacy. There is something cheering in the idea of having eight baseball teams from so wide a territory meet at one city. Ambitious a scheme as it is for workmen to attempt, its promoters are sanguine of success. If their hopes are realized, it will stimulate interest in baseball playing and other games among compositors throughout the country. So far as this brings the participants into the sunlight and open air it will be a boon beyond estimation.

AMONG the papers presented to the American Newspaper Publishers' Association was the report of Henry N. Kellogg, labor commissioner of the association, of which the following is an extract: "Between April 16, 1907, and April 1, 1908, our members executed 112 new contracts with labor unions as follows: Fifty-eight typographical, twenty-four stereotypers, twenty-three pressmen, four mailers and three photoengraving agreements. The National Arbitration Board has held eleven meetings to consider typographical union cases, three for stereotypers and one for photoengravers cases, these meetings lasting from one to three days each, and I think I am safe in saying that in a majority of instances both the publishers and the unions have been satisfied. The foregoing result would seem to justify the conclusion that the new form of arbitration with an equal number of representatives on each side is a success. The fact that peace has reigned everywhere in all these departments, in spite of the very many demands for increases (many of which were exorbitant), is another demonstration, if one is needed, of the value of the arbitration agreements. Had it not been for these agreements a large number of our members would unquestionably have been compelled to concede the excessive increases demanded or suffer strikes if they refused. There was another and very important demonstration of the value of these arbitration agreements to all of our members during the past year, and that is that these contracts prevented compositors from refusing to set telegraph and Associated Press copy during the telegraphers' strike last summer. While it is true that

President Lynch and the members of this executive council do not favor sympathetic strikes, I have no doubt some means would have been found to make trouble in the offices of many of our members had it not been for our arbitration agreements."

#### A TEXAS BUTTERMILK CLUB.

Col. Jim Lowrey, editor of the Honey Grove (Tex.) *Signal*, says the *Editor and Publisher*, has organized the Buttermilk Club, with Vice-President Fairbanks as a charter member.

In an original and unique editorial effusion published in his paper recently Colonel Jim had this to say:

"The State prohibition election is coming. Be wise and join the *Signal's* Buttermilk Club. Buttermilk comes straight from the cow and is a stranger to the crooked ways of the still worm. It is forbearing and unselfish, stands knocking and jabbing without a murmur and finally yields the cream of its existence with the cheerfulness of a Christian martyr.

"Buttermilk does not have to be bottled in bond to remove suspicion. Neither does it have to grow as old as Methuselah before it throws off the fires that consume a fellow's innards. It is full aged and mellow in one day, and it combines the rich sweetness of the sugar-cane with the mild butter of the turnip top and the delightful acid of the pineapple.

"Look upon it as it stands in the goblet, as white and foamy as a gin fizz, as thick as prepared cement and as inviting as syllabub! Drink it down and make your innards glad. It gives health, it woees headaches away, it is the oil of gladness to stomach derangements, it makes peritonitis impossible, it prevents appendicitis and drowns gastritis.

"Form a liking for this delightful product of the churn, the real nectar of the cow, the ungreaed, purified fluid that flows so freely from the udder. It will cause flat chests to swell and round; it will turn swineyed stomachs into bay windows of health and put dyspepsia over the dump.

"Send out your bottles of firewater at once, that we may preserve them as souvenirs, and receive in exchange full membership in the *Signal's* Buttermilk Club."

#### ADDRESSES.

In an interesting dissertation on the subject of addresses a writer in the current *Harper's Weekly* tells of a specimen which he once saw of a professional card of the year 1769. It ran like this:

Papillon,  
Engraver on Wood of the Society of Arts, Paris:  
Bièvre Street, near the place Maubert,  
Next door to the porte cochère on the right,  
In the long alley,  
On the second floor up the grand staircase.

Yet the manner of address that is common in England is not far behind this in the matter of elaborateness. We have all been confronted with a British visiting card bearing some such formidable legend as this:

Mr. Herbert R. Eustace W. Plunket-Ferguson, Q.C., G.C.M.G., C.B.,  
The Shrubbery,  
3 Tankerville Terrace,  
Blenheim Road, Mowbray Street,  
Kensington, W., London, Eng.

MEN are valuable just in proportion as they are able and willing to work in peace and harmony with other men. When a person loses his ability to coöperate with others, he has joined the Down-and-Out Club.—*Results.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

**BENDING OF MATRICES.**—A Western operator-machinist writes: "I had trouble with matrices binding and getting bent in my distributor box, and remedied it by dressing down the side rails of the box just above and beyond the inclined parts. Was that the right thing to do?" *Answer.*—The safest way is to figure that the machine is made right. Do not use the file or change parts until everything else fails. If there was not space enough between the distributor-box rails and the brass strip in the distributor bar, why not raise the bar? That's the right way to do it.

**DISTRIBUTOR BOX.**—C. R., Linotype machinist-operator, writes: "I am writing to let you know that I have finally overcome my trouble with matrices being bent in the distributor box. I found the bar-point bent slightly to one side; also the pins that hold the bar in place were a little loose. But I believe the cause of the trouble was mostly this: as the matrices moved along the distributor-box rails, suspended from the bar, and as they reached the highest point of the upper rails just before they were lifted, they bound at this point and did not slide up against the lift freely and would be held in check momentarily. This was especially true of the thickest matrices. I took the upper rails out and took off a trifle at this incline with emery paper and have not been bothered since."

**QUADDING ATTACHMENT.**—A. W., Atchison, Kansas, writes: "Would you kindly explain in full, in order, the movements and adjustments and care of the quadding attachment; short-line lever, right-hand jaw and the new long finger particularly." *Answer.*—The quadding attachment is designed to automatically quad out lines. It consists of a special short-line lever, line-delivery carriage, an auxiliary line-delivery carriage lever, right-hand locking stud and bushing, right-hand vise jaw and several smaller parts. The apparatus is usually adjusted to cause the quadding attachment to operate on lines which do not approach within two ems of their proper length. This is controlled by a block on the right-hand jaw. When a short line is sent up the line-delivery carriage fingers close upon it and carry it into the first-elevator jaws. The right-hand finger of the carriage is longer than usual and extends into the path of a pawl on the right-hand vise jaw. This pawl must be thrown up when the quadding attachment is in use. The carriage finger draws the vise jaw to the left to cause the jaw to cover the mold slot. A block on the first elevator engages a series of three pawls attached to the short-line lever and causes the pawls to engage a rack on the right-hand vise jaw, which prevents the jaw being displaced when the wedges in the matrix line are driven up to justify the line. The auxiliary line-delivery carriage lever retracts the carriage to its normal position. There is an adjustment for the normal position of the right-hand jaw

and another to adjust the short-line lever. The attachment also includes a stop to prevent a line being sent up before the line-delivery carriage returns to normal position.

**BRUISED MATRIX EARS.**—B. F. M., Cincinnati, Ohio, writes: "I have been having trouble lately by the lower ears of the matrices in my machine getting bruised, as you will see by the one enclosed. This seems to be caused by constant dropping, as if in assembling, but I fail to see how it could be caused in this way, for all the parts seem to be in first-class condition. It seems to come gradually, and not by a sudden jamb, as in casting. All my lower-case matrices are affected, more or less, but the heavier ones more than the thin ones. Capitals don't seem to be bruised except in a few cases. These bruised matrices slide down to the verges, and the key has to be touched twice or more before they drop, of course. I file off the burr but it soon appears again. This has been going on for about two months. The machine is a Model 2 and the trouble is in the upper magazine, as the lower magazine is used very little." *Answer.*—The damage to the matrix appears to be due to its lower front lug striking on the upper part of the lower assembler glass. What makes this seem certain is that the bruise does not appear on the lower magazine matrices, and that the capitals are almost free from bruises also. Remove the glass and examine its upper edge. If any roughness is present, procure a new one. Another cause may be that the upper glass is not held in place firmly by its latch at the lower end. Bend the latch-spring so that it will hold the glass securely. The bruised matrices may be rubbed with a fine file to remove the burr.

**THINKS HE IS HAVING TROUBLE.**—A Central New York operator-machinist writes: "(1) We installed our machine (a standard No. 5 quick-change magazine) the first of last December and have been running with but very little difficulty. Of course, we have some troubles, as no doubt every new beginner does. When our machine first came I was troubled with occasionally a slug breaking down, caused by an opening right underneath the letters. I wrote to the factory for advice and they told me to slightly open the vents in the mouthpiece. This I did with a small cold-chisel, opening every other vent just a trifle. This was last December and it overcame the trouble and the machine has been running nicely ever since until a few days ago. Now when I am running a six-point slug there seems to be more metal than common pass out through the vents as the slugs are cast. This does not occur when casting an eight or ten point slug. On the six-point slugs the sprue of metal is an inch or an inch and a quarter long and they stick together. On the thicker slugs they are only about three-fourths of an inch long. (2) What is the cause of machine stopping with a slight jar? When stop pawl comes in contact with upper stopping lever, machine rebounds or backs just a trifle. (3) We have three magazines, using six, eight and ten point matrices. When filling the six-point magazine the first time the capital 'I's' clogged just as they entered the top of magazine. None of the other magazines have ever given any trouble of this kind. The matrices do not appear damaged in any way and entrance to magazine seems to be clear, and so far as I am able to see is not unlike the others that do not give any trouble. Sometimes they will work all right for a half day or more and then again will clog several times in a half day. (4) What is the remedy for trimming-knives that require readjustment when changing from thirteen-em slugs to twenty-four em or twenty-six and one-half em slugs?" *Answer.*—(1) The same spring tension on the pump will cause small slugs to show longer sprues than larger slugs. This should not be a cause for worry. (2)

If the pulleys on the driving shaft are not properly lubricated or the clutch is gummy, the machine will not stop quickly, but tend to "carry over." (3) If any certain matrix does not freely enter the magazine entrance, bend the partition in the entrance a little to one side to make the entrance larger. (4) If the knives were set parallel with one another — so that they will trim a long slug perfectly, they will trim a shorter one perfectly also.

**ASSEMBLER.**—J. M., Terre Haute, Indiana, writes: "(1) Have trouble with the nut that controls the star wheel. When the machine is running it will get too tight and make my star too strong. Is there any remedy for it? It should remain stationary, should it not? I thought it was the nut that was worn, but since I put a new one on it works just the same. It also causes my star to vibrate and make a noise and the star is not worn out. (2) Ought the intermediate clutch that throws the assembler out of action be cleaned? I read my book, 'The Mechanism of the Linotype,' on that but it didn't say anything in regard to it being cleaned inside. I tried to take it apart one Sunday and it seemed to be stuck fast. I took out the screw in the back next to the gear and just as the book said, but it did not work. I would like to hear from you especially on that one thing. I have mastered everything so far except those mentioned and they are not serious, but do not work the best. I think I will learn the machine thoroughly if I stay here another year. Nearly every day I will find a screw that is loose that any one would think would never get loose. I have a speed of five to six thousand per hour, as I set from fourteen to sixteen galleys a day, for it takes that to fill the paper." **Answer.**—(1) To regulate the driving of the star wheel, all of the connecting parts must be in their proper positions. Remove the assembler and then unscrew the stud on the end of the star shaft, and remove spring, pinion and brass disk. If the slide of disk is scored or worn, turn it over or put in a new one. Screw up the disk as far as it will go; then place the pinion in position, the spring next, and last the stud. Turn it in until the end of the shaft is flush with outer end of the stud. The assembling of those parts with disk and pinion transposed, might cause the trouble you mentioned. (2) The intermediate clutch may be removed by following the method outlined in the book, 'The Mechanism of the Linotype.' Loosen the screw in the bevel gear and in the pulley, and drive the shaft toward the front; it may not move readily if its bearing is dry or the end in the shaft is bruised. When the shaft is out, remove the pulley and drive out the pin in the clutch knob. Remove the knob and you should find a spring half an inch long in the shaft, over which the lugs of the knob fit. This spring should be stretched if found to be of insufficient tension to hold the knob in or out. The points of the pulley where the lugs of the knob engage should be squared, if found rounded off, as directed in the book. Clean the parts when they are off and keep them oiled as directed in the book under the head of oiling.

**DISTRIBUTOR BOX.**—A Canadian operator writes: "Will you inform me how to remedy the following defect. I am running a new No. 4 double-magazine machine, with two-letter attachments. I am having difficulty with upper distributor box. Lower magazine matrices are eleven-point and work O. K. Upper magazine matrices are eight-point and will run fine for hours at a time without a stop; then I may find box full and the distributor running and upon examination the lower end of matrix is bound over the lift and the upper end dropped on the rails with all three ears next to the screws damaged as per enclosed matrix. The lift is set to the limit and raises matrices almost to the brass strip on the distributor bar, clearing box rails one-eighth of an inch or more. At first a day or two would pass with only one catching, but of late it is two or three a day.

I have cleaned and examined everything about the box but can not find the cause. I notice sometimes that the distributor shifter does not push a thin matrix against the lift sufficiently close at the bottom for it to raise when it is the last matrix in the box, but will be lifted O. K. when others are behind it. Is there any way of remedying this? Would this cause the former trouble? I did not think it was this, as thin matrices are rarely bent or caught. The ones most often caught are lower-case 'g,' 'y,' 'r' figure '2,' capital 'L' and some others occasionally. I tried leaving out the ones damaged, but new ones get the same fate." **Answer.**—The damage to the matrix was due to some interference while being lifted. There is a mark visible on the curved part of the side groove which shows where the bar point caught it. Evidently the matrix was caught by the lifter and raised while its two lower lugs were a slight distance from the two lower rails. This may have been caused by the matrices in the box moving outward a trifle just as the distributor shifter moves out when the second elevator rises to the box with a line. Proceed as follows: See that the matrix-shaped buffer on the end of the shifter is kept free from the gummy substance that is usually found there, and that the small spring in the front upper rail is pressed inward toward the matrices. This spring is intended to prevent the matrices from moving outward as the distributor shifter is carried out, and it takes the place of the spring which is found in the old-style boxes on the back plate just above the lower rail. Turn in slightly on the adjusting screw of the distributor lifter, so that the lifter will not raise the matrices quite so high above the rails. If the cam which operates the lifter is worn, matrices will invariably be damaged by striking on the distributor screws.

**TRANSFER-SLIDE ADJUSTMENTS.**—E. P., a Southern operator-machinist, writes: "(1) Suppose the second-elevator transfer carriage is adjusted so that it returns to its proper place after transferring a line of matrices to the second elevator and the turnbuckle is so set that the spaceband pawl lever returns the pawl just far enough to allow it to be locked, and in transferring a line the finger on the transfer carriage lacks one-fourth inch coming to the bottom of slot in the spaceband transfer pawl, how may it be adjusted so as to cause the finger to travel to within one-eighth inch of bottom of slot in spaceband pawl? I have tried a number of times to make this adjustment, but have failed in getting the finger to push the spacebands under the pawl always, and sometimes a spaceband is left in the intermediate channel, which most always causes a line to be dumped into the hair-space box. The stop-screw in the head of transfer-carriage lever does not come within more than one-fourth inch of the buffer in top of spaceband pawl lever; so this does not interfere. If I adjust the turnbuckle it draws the spaceband pawl lever toward the transfer carriage, of course, but does not affect the transfer carriage; but then I can't lock back spaceband pawl, as in recasting, for it won't be returned far enough by one-eighth inch. (2) What are the proper adjustments to be maintained in the lower distributor box to make it work as it should? I run ten-point in the lower magazine and quite often two large matrices will pass over the lift together, such as quads or caps. I haven't noticed thin matrices doing this. The lift is set so that the female part raises at least one-sixteenth inch past bottom of matrix before it passes over lift. There is at least three sixty-fourths inch between points of lift; but if this was the cause of the trouble, wouldn't it pick up two thin matrices before it would two thick ones?" **Answer.**—To determine why the slide finger fails to move its full distance when it should push the spacebands under the pawl you will need to begin by first seeing that the cam (10) is snug against the jour-

nal of the cam shaft. Then see that the transfer slide moves only far enough to the left to allow the releasing lever to drop in front of the projection on the slide. Should you find that the slide moves farther than necessary it must be adjusted. Now back the machine until the second elevator descends to the safety hook. Then hold spaceband transfer lever and release the transfer slide and note how close the slide finger approaches the end of the pawl slot. This is the position you are to have machine to determine the point of interference. The interference may be in two places. The transfer slide lever may be striking against the flexible front guide holder, or the spaceband transfer lever may be striking the frame of machine just behind the intermediate channels. It has been necessary at times to dress these parts to prevent contact. (2) The male pawl of the lower box escapement should be down sufficient to allow a matrix to clear it. The point of this pawl should not extend any farther away from the female pawl than it did originally, otherwise it may catch two matrices. Replace the male pawl when it is worn blunt. Keep these parts lubricated; if you use oil, only use a small amount and it should be of the best quality; clock oil is recommended.

#### RECENT PATENTS ON COMPOSING MACHINERY.

Impression Typograph.—F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, of New Jersey. Filed March 28, 1902. Issued March 17, 1908. No. 881,955.

Multiple Magazine Linotype.—P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed April 13, 1907. Issued March 31, 1908. No. 883,180.

Sorts-casting Attachment.—J. S. Bancroft and M. C. Indahl, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed December 1, 1904. Issued March 31, 1908. No. 883,378.

Impression Devices.—Richard Grieser, New York city, assignor to Pollard-Alling Manufacturing Company, New York. Filed July 14, 1906. Issued March 30, 1908. Nos. 883,399, 883,400, 883,401.

Typecasting and Composing Machine.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed February 27, 1906. Issued March 31, 1908. No. 883,425.

#### THE TROUBLES OF A PRISON EDITOR.

In a recent issue we referred to a series of peculiar coincidences connected with the Clinton material, and promised to cite some instances thereof. Here are a few:

Sing Sing 54,179 had an editorial all written out, discussing the college problem. Just as it was being set up, an almost exact duplicate came from the *Clinton Editor*. The Sing Sing editorial was consequently "killed."

The Swarthmore College items in *World Over* and in *Gleanings* were practically identical, even including the comments made by 6,756 and 54,179.

Preparations were made in Sing Sing to reprint the entire article of Roland B. Molineux, entitled "The Court of Rehabilitation." Before the copy had been given to the compositors, the *Clinton Editor's* clippings and comment regarding the same arrived, and the Sing Sing copy had to be "killed" again.

The editor-in-chief was just giving the finishing touches to an editorial discussing postal improvements and reforms, when the Clinton paper, dealing with the same subject, arrived. Exit Sing Sing once more!

Not only among the Clinton material, but also in that from Auburn, coincidences are numerous. On November

18th, for instance, Auburn 28,718 sent a paper entitled "The Passing Parade." This had to be held over, though it was marked "local material," because Sing Sing 56,854 in his "Way to Success," and the writer in his "Comments and Criticisms" treated the same subject. The Sing Sing articles were already printed when the *Auburn Brevities* arrived, otherwise Auburn would have been given the preference.

It is interesting to note how the minds of people so widely apart will run in the same channels.—*Star of Hope*.

#### ANOTHER PAPER-TRUST STORY.

The already large holdings of New Brunswick forest lands by American pulp and paper manufacturers have been increased by the purchase of a tract of 650 square miles by the International Paper Company. The land lies in the Dalhousie district on the Restigouche river, and contains about three hundred and fifty thousand acres of heavily wooded spruce lands. A. N. Burbank, president of the International Paper Company, announced that the entire output of the company's mill for 1908 has been contracted for. The extensive purchases of spruce lands in Canada which have been made by the company within the past year had several purposes, chief among which is the idea of providing against the rapid depletion of forest lands in the United States.—*Printer and Publisher, Toronto*.

#### POVERTY KEPT HIM IN THE BUSINESS.

"It would be a waste of words and of time," declared Mr. Wiley, of the *New York Times*, in a recent speech, "to tell you of the wonderful progress American journalism has made in the last quarter of a century. This progress was most strikingly pointed out by Gen. Horace Porter, who said that since the substitution of steam heat for the open fireplace the *Fireside Companion* had changed its name to the *Christian Register*. General Porter also tells of the country editor who announced: 'Six months ago this newspaper suspended for want of funds—we start up again for the same reason.'"

#### HIMSELF TO BLAME.

A youthful versifier in Washington not long ago sought the criticism of a well-known publisher who chanced to be at the national capital on business with the copyright division of the Library of Congress.

"Sir," said the near-poet indignantly, when the publisher had brusquely advised him to "burn the stuff"—"sir, poets are born, not made."

Whereupon the publisher smiled broadly. "Young man," said he, "it won't help your case in the least to try to shift the blame on your parents."—*Kansas City Journal*.

At a recent dinner of the "Pilgrims" at Delmonico's, New York, at which Whitelaw Reid, Ambassador to England, was the guest of honor, Mark Twain carried off the speaking honors, says the *Chicago Examiner*. Before Mr. Clemens spoke Bishop Lawrence responded to the toast, "The Message of New England to Old England." Referring to this, Mark Twain said: "There is one message Bishop Lawrence forgot to deliver. I saw in the newspapers to-day a dispatch stating that the motto 'In God We Trust' is to remain on our coins. When I first heard that it was to be taken off I predicted that evil would come of it, and it did. Not long ago our prosperity went to pieces and Mr. Morgan and other gentlemen had to help us out. Now we should send this message to England: 'We have renewed our trust in God and can discharge J. P. Morgan.'"

## TRADE EDUCATION.

## ON THE NEED FOR HAND-LETTERING.

In the early days when a book was a treasured possession, the lifework of some cowed monk who inscribed its every page in letters of beautiful text, the craft of hand-lettering was at the height of its perfection and the scribes were veritable artists. Then the necessities of a growing civilization made the invention of movable types a logical step ahead. Naturally, the first cutters of letters were either scribes themselves or worked under their supervision. Hence the beautiful faces which resulted; have our modern typefounders yet surpassed them? And their typography naturally came under the same traditional influence. This was necessarily so, because they were dealing merely with a substitute for the old laborious method, a substitute less flexible and perhaps not so beautiful. But they applied the principles and we have been striving ever since to excel the results of those first few years of the printing craft. And why don't we succeed? Because we do not know the tools of our trade, our movable types whose primary purpose is merely to enable us to duplicate in unlimited numbers the solitary copy of the hand-lettered book.

With the immediate success of printing from type came the decline of the art of the scribes, and once from under their guiding influence came the decline of printing. Mechanically we have advanced to be sure, but intellectually we do not approach our daily work with half the technical understanding and appreciation that guided Johann Gutenberg in the production of his first Bible. We lack the knowledge of the basic principles of the thing.

The apprentice is put to work, how? He learns the case, a memory exercise; he learns this and that of shop tradition, but the whole is a mere bag of mechanical tricks. Does he know why the "A" is accented on the right side? Why the "O" is slightly larger than its fellow letters? Undoubtedly he never even noticed those facts. Does he appreciate that there are fundamental principles on which the whole craft is based? He does not; and from apprentice to employing printer is but the acquisition of a few more tricks. In no other trade is there such lack of knowledge of the tools used.

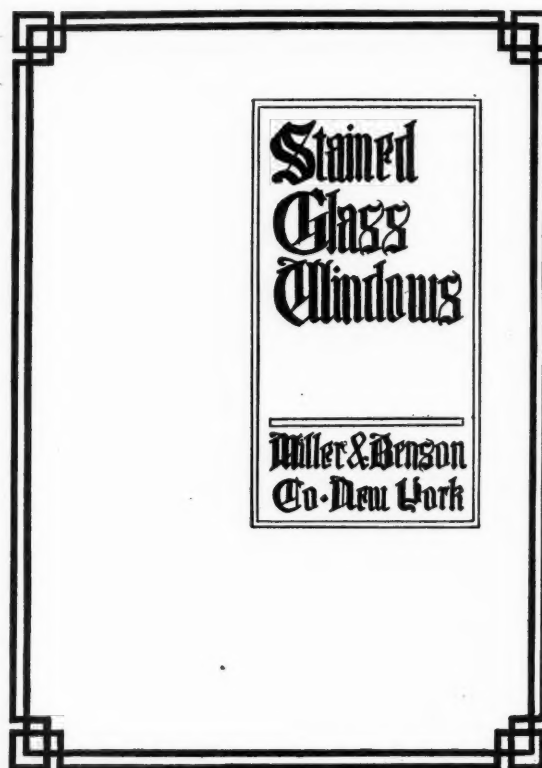
Hence we say, do hand-lettering. Study it as the scribes did and, so doing, come to view your types as a means toward an end, not as an ultimate achievement. Learn *why!* and *why!!* and *why!!!*

This to the thinking man may be logic enough. You can not controvert the argument, for it is past discussion; it is absolute fact. But the "practical" man objects; he can not see a point unless it is driven home with the clink of hard round dollars. Well and good. Does he appreciate the fact that hand-lettering is in increasing demand in the most commercial of everyday work, that conservative printing houses all over the country are applying it more and more? Better yet, does he realize that *customers* specify it? Admit that it is a revival of good taste, or call it a fad, the demand for hand-letterers exists and is increasing. Does Mr. "Practical" Man want to be in line, or does he prefer to stick to his "good old type?"

Many object to the supposed difficulties involved in learning to letter. "That is art," they say in awe. So is handwriting, then. *Any man who can learn to write can learn to letter.* The rapid progress of our scores of students proves this statement. A case in point is that of a student, whose ninth lesson is shown herewith exactly as he sent it to the commission for comment and advice. He approached the work at first with great reluctance for, as he said, "I never was able to 'draw.'" He was induced to start, however, and given the customary instruction as he

progressed. Now after the application of his spare time for a brief month he is doing lettering that is of distinct interest and some of which is of commercial value. He is now intensely interested in the study, and its effect on his regular work is marked. His case is but one of many; not a man has failed to make rapid progress and to gain a new comprehension of his status in the craft. Many of our students are doing lettering now that is fully as perfect as can be desired and have surprised themselves and their instructors by their proficiency.

There is then no possible excuse for further denial of the logic of the thing, of its practical application, or of the feasibility of thorough study.—H. L. Gage, Department of Criticism, I. T. U. Course of Instruction on Printing.



NINTH LESSON OF STUDENT ONE MONTH FROM TAKING I. T. U. COURSE.

## NEWSPAPER PUBLISHER INTERESTED.

Mr. H. N. Kellogg, chairman of the standing committee of the National American Publishers' Association, is much impressed with the practicability and possibilities of the course. He made it the subject of one of the bulletins sent to members of the association, and President Lynch, of the commission, asked the association at its annual meeting to approve the plan and requested its members to cooperate to the extent of assisting their apprentices to pursue the studies provided by the commission.

## PRACTICAL EXPERIENCE WITH THE COURSE.

While the commission, the union officials and instructors may be convinced that what they offer is the "real thing," the course must stand or fall by the influence it has on students. With the exception of two cases, the students have not been asked for their opinion on the course, and what comes to the commission is spontaneous and not written for publication, so the names are not printed. What they have to say is of real interest. A cautious New Englander writes: "I received your criticism of my lessons and I consider it right to the point, and very helpful and

clear to understand. Your course is a boon to printers, and if it covers the ground as thoroughly as I believe it does, I would not be without it for five times the amount."

A Chicago student says, in forwarding his seventh lesson: "I am well pleased with the course thus far; I find it more than I expected. The simplicity of the lessons makes them a very interesting study."

From the Southwest a student sends this word: "As secretary of the local union it will be a pleasure to me to push the interests of the plan thoroughly, which I believe will meet with the widest possible commendation and result in the greatest good imaginable to the members of our craft."

A Canadian, speaking of the course after an experience of one month, declares: "Your lessons are straight to the point and perfectly clear so far as I have gone with them."

#### INTEREST IN TRADE EDUCATION IN THE EAST.

On Friday, April 3, a conference was held at the Prince George Hotel, New York, according to *Editor and Publisher*, for the purpose of securing greater recognition for printing in connection with the advances which are being made in industrial training. The meeting was held at the invitation of Henry Lewis Johnson, editor of *Printing Art* and secretary of the Massachusetts Educational Conference Committee. Among those who took part in the discussion were Joseph Harper, of Harper & Brothers, William A. Bradley, of McClure, Phillips & Co., Henry W. Kent, of the Metropolitan Museum of Art, Charles H. Caffin, author and art critic, and Frank B. Berry, of the American Type Founders Company.

Plans were determined upon for some lectures, exhibitions, and additional conferences for coöperation in securing the establishment of classes in printing, in connection with industrial training enterprises.

The National Society for the Promotion of Industrial Education has opened permanent headquarters at 546 Fifth avenue, New York city. Mr. James P. Haney has been chosen secretary, and under his direction an active campaign will be carried on to promote an interest in industrial education.

#### THE COURSE GIVES PROMISE.

There have been, at various times during the past ten or fifteen years, several attempts to establish schools to teach printing, by correspondence and personally, but none of them has conspicuously succeeded. This attempt may not succeed. It depends upon the instructors, and the methods employed. It starts, however, with promise. It recognizes that there is more to printing than the setting of type and the operation of presses; and the fact that it has been originated by the printers' union is its most significant feature.

It has been thought that the printers' unions were opposed to schools of this character, and this supposition has been warranted by the attitude of union officials upon the general question of technical education, as it has come up at legislative hearings and in the press. That the International Typographical Union has taken the attitude indicated by its creation of a Commission on Supplemental Trade Education, and that that commission has planned and begun this correspondence course for printers, is a very promising note in the general campaign for industrial education, as well as a welcome sign of the liberalizing of the policy of trade unions by bowing to the demand for useful education facilities.—*Profitable Advertising*.

#### THE AWAKENING IN THE RANKS.

All along through the years that have gone by, says the *Progressive Printer*, the claim of the employing printers has been that there was not enough competency among

working printers, and that there were not enough apprentices in the workrooms from which a sufficiency of graded printers could be had, to do the necessary amount and quality of work. The apprentice question has always been a bone of contention between the union and the employers, and this trouble seems now to be in a fair way, at least, of being solved. It was noticeable a few years back that trade schools were started in different parts of the country as a help out of this difficulty, and while some progress has perhaps been made by them, it has not been very significant. Now, however, there seems to be a genuine awakening within the ranks of the International Typographical Union itself, and which gives promise of being crowned with much of the desired success in this intricate problem. The workers know the needs in their trade as well or better than anybody, excepting perhaps the employers, and in this they may be considered equal. It is intended to handle the apprentice question in a practical way by thorough and careful grades of instruction to equip the apprentice with the fundamental groundwork of his calling upon which he may build the development of his talents. The promise from this plan is that apprentices will not enter the trade as wandering minstrels, who may do a song or wash a form and be in the way, but will know their responsibilities and be started on their way to fulfill them. There should and will be a clear coöperative understanding between employers and the unions in the working of this new plan, and the good that will come of it will strengthen the individual and collective working printers, and better conditions with the employers.

#### THE GENESIS OF THE COURSE.

It must be said of the International's scheme of trade education that its lines have fallen in pleasant places. Other correspondence courses charge from \$50 up for information of a like character, but not nearly so appropriate to printers, and only a chain of happy circumstances permits the International Typographical Union to offer a more useful course for the maximum figure of \$20. The circumstances were these: The Union was looking for an educational scheme, and THE INLAND PRINTER had one in course of preparation. That well-known periodical was not embarking on the project as a money-making enterprise, being content with the reward that would naturally follow so public-spirited a venture. It was obvious that, if the International Typographical Union became identified with the proposed educational course, it would be possible to furnish it to students at much less than THE INLAND PRINTER could afford to supply it. This presented an opportunity for the leading journal of the trade and its greatest and most active organization to coöperate, and thereby bestow on the craft an inestimable boon. As was told in the preliminary report of the commission, The Inland Printer Technical School conceded control of its experts to the International Typographical Union, and the then nebulous course of lessons became known as "The International Typographical Union Course in Printing," and is now one of the activities of the Union. This unique partnership marks an epoch in trade-unionism, and our members should show proper appreciation.—*Typographical Journal*.

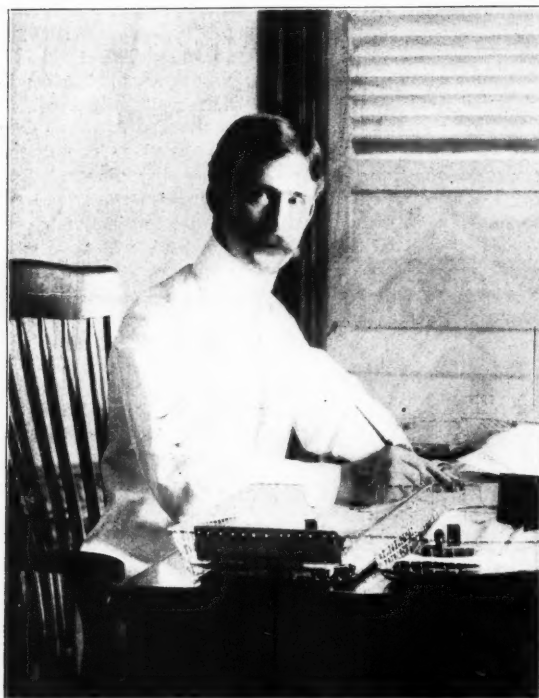
#### REMARKABLE FREAK NEWSPAPERS.

One of the most remarkable freak newspapers ever printed was the *Luminara*, published in Madrid. It was printed with ink containing phosphorus, so that the paper could be read in the dark. Another curiosity was called the *Regal*, printed with nonpoisonous ink on thin sheets of dough, which could be eaten, thus furnishing nourishment for body as well as mind. *Le Bien Etre* promised those who subscribed for forty years a pension and free burial.



### THE NEW PUBLIC PRINTER.

**H**ILE a dozen residents of the United States had their rods up hoping the lightning would strike them, President Roosevelt went to the Philippines for his man, and named John S. Leech for the position of Public Printer, to succeed Charles A. Stillings. At the time of his appointment Mr. Leech was chief of the bureau of



JOHN S. LEECH, AT HIS DESK IN MANILA.

public printing in the Philippines, to which he had been promoted in 1901 from the position of a foreman in the office of which he is now chief.

Mr. Leech was born in Bloomington, Illinois, July 7, 1868, where his father and mother still reside. He received a common-school education and, at the age of fifteen, entered a printing-office in Bloomington, where he served an apprenticeship at the case. He then entered the office of the Bloomington *Pantagraph*, where he was employed for some time as a compositor. Drifting to Chicago, he worked on daily papers until the inauguration of the late President Harrison in 1889, when he entered the Government Printing-office as a compositor. He was not disturbed during the second Cleveland administration, and served as proofreader and foreman until his appointment to the Philippine position.

Speaking of Mr. Leech's appointment, General Edwards, Chief of the Insular Bureau, said: "His selection as Public Printer will be a distinct loss to the Philippine Islands, but I can't imagine a more eminently merited one than it is. I am sure it will tend to restore good feeling and give the results desired. As far as I have knowledge, he made no application, nor asked any one to interfere in his behalf or recommend him for the position. He has at Manila one of the most complete printing-plants in the world—more complete than the Government office here, in that photo-engraving and every function of printing and illustrating is done. He has only two or three Americans under him.

His foremen and operatives swear by him. The Philippine Government points to him as one of their most efficient officials. Resident Philippine commissioners say his attitude toward the natives gives them more gratification than any other bureau chief in the Philippine Islands. Moreover, he knows the printing business from A to Z."

Mr. Leech is a member of B. B. French Lodge, A. F. & A. M., Washington Chapter No. 2, R. A. M., and Washington Commandery No. 1. He is also a Shriner, a member of Superior Lodge No. 27, Knights of Pythias, and of Ascalon Temple, D. O. K. K., all of the Capital City. He is—or was—a member of Columbia Typographical Union, No. 102, which elected him, among other offices, to represent it at sessions of the International Typographical Union held at Louisville in 1894, and at Detroit in 1899. Mr. Leech always took an active part in union affairs and was an influential figure at home and in the international body. In these circumstances it is supposed the appointment—which is attributed to Mr. Taft—will appease the labor element that criticized Mr. Stillings with such freedom and energy. Mr. Leech is unmarried, and his weakness is said to be that he sticks to his friends and gives no quarter to his enemies.

James A. Hoggsette has been appointed to succeed Mr. Leech as director of the Bureau of Printing at Manila. Mr. Hoggsette is a native of Nebraska and is about thirty-two years old. He was among those selected by Mr. Leech from employees of the Government Printing-office to accompany him to Manila.

### WHAT HAPPENED TO JONES.

One day a tall, gaunt woman, with rope-colored hair and an expression of great fierceness, strode into the office of a county clerk in West Virginia.

"You air the person that keeps the marriage books, ain't ye?" she demanded.

"What book do you wish to see, madam?" asked the polite clerk.

"Kin you find out if Jim Jones was married?"

Search of the records disclosed the name of James Jones, for whose marriage a license had been issued two years before.

"Married Elizabeth Mott, didn't he?" asked the woman.

"The license was issued for a marriage with Miss Elizabeth Mott."

"Well, young man, I'm Elizabeth. I thought I oughter come in an' tell ye that Jim has escaped!"—*Harper's Weekly*.

### JIM JONES.

Jim Jones gets up at half-past four in rain or shine or cold, And leaves the papers at the doors. He's only twelve years old, But my! He's big, and makes me wish I had some work like his. He says to me, "Poor kid; of course you'd like my job. Gee whiz! If you could hear the things I hear, and see the things I see When I get up at half-past four, you'd wish that you was me!" He squints his eyes. "Why, Chub," he says, "I own the whole blame street!

And if you knew the things I know you'd say they're hard to beat."

"Oh, Jim," I say, "please tell me now what all these things can be."

"Not yet," says Jim; "you're lots too young; wait till you're big, like me."

"But, Jim, it must be awful cold in winter when it's dark."

"Oh, sure," he says, "so fine and cold it's just a perfect lark.

Of course I never dare to laugh for fear my face will crack;

Nor I can't frown, for it might freeze and turn an awful black.

So I just wear a half-way grin, and if my face should freeze,

I'd be all right to look at with a cheerful smile to please.

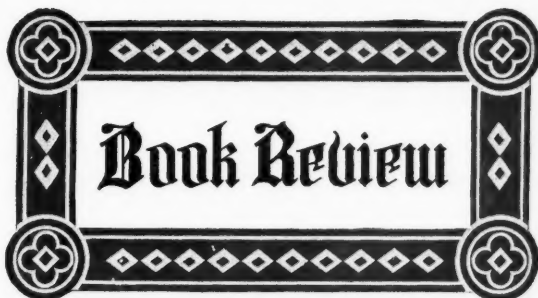
You poor young kid," he says real sad, "I'm sorry as can be

Your pa won't let you go to work and see the things I see.

I cross my heart they're true," he says each time I talk with him.

Oh, dear! why can't I get up, too, at half-past four, like Jim?

— Louise Ayres Garnett, in *Woman's Home Companion*.



"MEN WHO SELL THINGS," by Walter D. Moody, business manager of the Chicago Association of Commerce; A. C. McClurg & Co., publishers, Chicago, 12mo, 295 pages, \$1. This book will prove a valuable addition to the literature of salesmanship. It is written in a terse, readable style, and will be of undoubted value to salesmen who wish to move up higher. It presents the experiences of a practical man who has spent twenty years studying the problems that confront the average seller of goods, and overflows with valuable truths pointing out how to acquire a higher standard of salesmanship. The book is also for employers of salesmen who want to get out of the rut, and encourage increased efficiency in their selling force, no matter what the line or trade.

"THE SELF-EDUCATOR MAGAZINE."—This magazine has not appeared since November, 1907, and the announcement is now made by the Self-Educator Publishing Company (Inc.), of New York, that *The Self-Educator Magazine* has been temporarily suspended as a periodical publication. Arrangements are being made for its issue complete in book form. Paid-in-advance subscribers will receive another magazine for the present, and in addition to this their subscription will be carried out when the books are issued. The valuable series of articles that have appeared in the past numbers of *The Self-Educator Magazine* give reason to hope that they may be carried to completion in some form in the near future, as the treatment accorded the various subjects was unique, exhaustive and practical, filling a real want among the large numbers who desire to improve their education without interference with their regular employment.—L. A. A.

THE PENROSE PROCESS POCKET BOOK AND DIARY FOR 1908.—This valuable compendium is enlarged somewhat from last year. It contains calendars of 1907, 1908 and 1909 with postal information relating to Great Britain. Each page of the Diary accommodates seven days. A concisely arranged monthly cash account, one month to a page, with a liberal memorandum space, completes the diary. "The Notes and Formulæ for Process Workers" cover forty-five pages. The various headings given below show the scope of the contents: "Preparation of Originals." "Enlarging and Reducing." "Proportion in Reproduction." "The Scalometer." "Distances when Enlarging or Reducing." "Notes on Exposure, Etc." "Table of Comparative Plate Speed Numbers." "Notes on Half-tones." Table by N. S. Amstutz showing the different factors of camera adjustments in half-tone work. Table by N. S. Amstutz showing the dimensions of screens. "Hints on Screen Rulings." "Notes on Colorwork." "Standard Process Formulæ." "Printing." "Etching." "Miscellaneous Hints." "Notes on Cost of Work." "A Table of Poisons and Antidotes." "Weights and Measures." "Decimal and Metrical Equivalents of Fractions of an Inch." "Conversion of Metrical Into English Weights and Measures." "Table of Equivalent Prices According to Weight." "Percentage and Discount Table." "Profit on Sales."

"Wages Table." "Ready Reckoner for Areas of Blocks, Etc." "Ready Reckoner for Price of Process Blocks, Etc." "Color Terms and Money Conversion Table from Amstutz' Hand-book of Photoengraving." "Stock Sizes and Weights of Paper and Subdivision of Papers." Much of the information is specifically adaptable to English process workers, but there is enough of value for American workers to make use of the pocketbook, which is of vest-pocket size. The pages are consecutively numbered from beginning to the end. The book is supplied with a pencil. It is  $\frac{1}{4}$  by 3 by  $5\frac{1}{2}$  inches. Cloth bound, 60 cents; leather bound, 90 cents, postpaid. Orders may be sent to The Inland Printer Company.—L. L. A.

"THE AMERICAN GOVERNMENT."—L. R. Hamersly & Co., 1 West Thirty-fourth street, New York, have just published a work entitled "The American Government," edited by H. C. Gauss. Mr. Gauss is a trained journalist, at present private secretary to Attorney-General Bonaparte. This book gives a list of all offices filled by Presidential appointment and subject to confirmation by the Senate, and a complete statement of the powers and duties pertaining to each office and the salary attached thereto. How many Americans are there who could tell precisely what the powers and responsibilities of the United States District Attorney or the Collector of the Port are, and the extent of power vested in the hands of bank examiners and the Comptroller of the Currency, and to what work of reference could they turn for full information upon these subjects? This book contains information upon points of law, procedure and custom not known to many of even the best-informed citizens. Not many know that the terms of the Postmaster-General and the Comptroller of the Currency extend a month beyond the term of the President who appointed them, and that the Postmaster-General, unlike other cabinet officers, can be removed by the President only with the consent of the Senate. Few know that United States Senators and Representatives have a right to select, subject to the passing of examinations, cadets in the Naval Academy, but have no such right with reference to the Military Academy, for which their selections are merely advisory, the President having the sole power of appointment. These and many hundreds of other facts as little familiar are brought out in this useful volume. What American traveling abroad or contemplating going abroad but would gladly know the duties and powers of the American Ambassador and Minister, the Consul-General and the American Consul; what their duties are not only to the Government they represent, but to American citizens who visit the countries to which they are accredited as well. Not long since a famous New Yorker lost a suit in the United States Circuit Court involving more than \$100,000. He desired to appeal it to the Supreme Court of the United States, but was astounded at being told by his lawyers that they were not sure that he could appeal it, and to his astonishment the Supreme Court refused to hear the case. Now this book tells just what cases can be heard in United States Courts and the jurisdiction of each court; and also covers all points likely to come up about the Government and its officials.

THE Seybold Machine Company, Dayton, Ohio, have recently issued an exceptionally handsome catalogue of their paper-cutting, trimming machines and knife-grinders. The cover is an interesting piece of letter-design, printed in two colors and embossed. The half-tones, which are numerous are well printed in black, while the text is in brown. Specially designed, vignetted half-tone initials add much to the appearance of the text-pages. The whole is a handsome piece of work, and does much credit to the Seybold Company, as well as the Republican Publishing Company, whose imprint it bears.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Golding Manufacturing Company, Franklin, Massachusetts, has issued its new 1908 catalogue. This book contains a list of the products of the company, including printing-presses, paper-cutters and tools, embracing the Golding jobber, Pearl press, Golding paper-cutters, Pearl paper-cutters, Boston card-cutters, Little Giant lead and rule cutters, lead-cutters, composing-sticks, benzine cans, etc. A copy of the catalogue may be had by any printer writing for it on his own letter-head.

#### AGENTS WANTED FOR HIGH-GRADE PAPERS.

A young but growing paper house in New York is looking for live representatives in the principal Western cities, on a liberal commission basis. The line of papers, made up of fancies, wood veneers, cover-papers, brocades, leatherettes, etc., has already been introduced over all the United States, and only requires following up to produce good business. Address E 238, care New York office THE INLAND PRINTER.

#### SOAP ALWAYS IN ITS PLACE.

A piece of good soap is offered by the Davis Soap Company under the name of "Trinola." It is made expressly for factory use. The soap is molded around a core which is attached to a chain, to be suspended from the wall of the washroom, high and dry above the washbowl. This device, known as the Davis soap-saver, is said to be an effective means for preventing the purloining of soap by employees. The manufacturers make a liberal trial offer in their descriptive pamphlet.

#### "TWENTIETH CENTURY LIMITED" SCHEDULE RESTORED.

Announcement comes from the Passenger Traffic Department of the New York Central Lines of the restoration on April 19 of the eighteen-hour schedule of the "Twentieth Century Limited" train in both directions between Chicago and New York. The high-class service which has characterized this train will be continued. East-bound, the train will leave Chicago at 2:30 P.M., arriving at New York at 9:30 A.M. West-bound, it will leave New York at 3:30 P.M., arriving in Chicago at 8:30 A.M.

#### MORE ST. LOUIS ENTERPRISE.

The Buyers' Club building, now under construction in St. Louis, will be eighteen stories in height, with a tower extending ten stories above the building. The building will cover an entire city block, bounded by Seventeenth, Eight-

eenth, Chestnut and Pine streets and will be given up entirely to the display of merchandise with the exception of the top floor, which is to be sumptuously furnished for club purposes exclusively for visiting buyers, convention delegates, etc. The most important feature the Buyers' Club presents is the plan for bringing the buyer to the seller. The fare of ten thousand buyers will be paid to St. Louis annually by the building company, and the exhibitors will select the buyers who are to be brought. A club bulletin will be published monthly and sent to over one hundred thousand retail buyers.

#### ROLLERS FOR HOT AND HUMID ATMOSPHERES.

The printers of the south and southwest will be interested in learning that the Rubberoid Roller Manufacturing Company, 160 North Lamar street, Dallas, Texas, is making a roller specially designed to meet the varied climate of that section. It is claimed that the formula used in these rollers contains ingredients not heretofore used in printers' rollers, and which gives them longer life and better service. Mr. M. J. Garlick, the local manager, who has spent many years in pressrooms, says that the Rubberoid roller will withstand the humidity of the low lands quite as well as the dry atmosphere of the Panhandle. There is little or no advance in cost of these rollers over those commonly in use.

#### A NEW COMPOSING-STICK.

Draper & Hall Company, 7 Hubbard street, Middletown, Connecticut, manufacturers of make-up rules, roller bearers and other utilities for printers, announce that their new composing-stick is ready for the market. They claim it is superior to others owing to its simplicity, ease of operation and, above all, its accuracy. Any desired number of picas or half-picas can be instantly obtained by sliding the knee in the usual way until the pin, of special spring steel, engages the correct measure. Any odd measure may be obtained by not engaging the pin and slot, an advantage over other sticks. A round pin, engaging a V-slot, which wear does not affect, insures absolute accuracy at all times. The stick is made in three widths and eight lengths. Full particulars will be furnished by the makers.

#### COOK COMBINATION PUNCH, EYELET AND STABBING MACHINE.

The Cook combination punch, eyelet and stabbing machine, made by the E. M. Cook Machine Company, of Oberlin, Ohio, is an exceptionally rigid and powerful one, the adoption of the cam principle giving strength combined with easy operation. By removing the punches and inserting the stabbers, a stabbing machine is available which will stab from one to seven holes any desired distance apart and through any thickness of paper up to three-eighths of an inch. The machines are equipped with suitable gauges, two removable punches and two reversible stabbers, and extra punches and stabbers can be supplied by the makers at any time.

#### A NEW DISK CLUTCH.

Merchant & Evans Company, of Philadelphia, have largely increased their manufacturing and engineering facilities, and have now one of the most modern and complete machine tool shops in the country for work of precision. One of the specialties of this company is the Hele-Shaw clutch, which secured its greatest popularity in automobile construction but which has been very extensively employed in a wide range of mechanical drives

abroad. The clutch consists of a pack of metal plates incased in an oil-tight drum. One of its peculiarities which puts it in a class by itself is its uniform rate of pick-up. When thrown into engagement it picks up its load on a straight diagrammatic line instead of a curved one. This property of the Hele-Shaw clutch appeared in its experimental try-outs, and its practical efficiency was proven when it was employed to couple up alternating (constant speed) electric motors to the Hoe printing-presses. Unless the rate of pick-up in this engagement is absolutely uniform from a state of rest to full speed, the damp paper in the press is torn. A number of electrically driven printing establishments in London, England, are now coupled by Hele-Shaw clutches with perfect operating results.

#### A NEW MONOTYPE SYSTEM.

One of the features of the Monotype has been the ability to cast job type as needed; and to make this effective at a low cost the Lanston Monotype Machine Company have heretofore rented or leased the necessary matrices at a daily rate. They have just established a new plan for this service which will greatly reduce its cost to the printer, while making it much easier for him to always have a set of job "matrices" ready to fill in spare time on the caster. The new plan is what is known as the "library" plan, made familiar by the piano-player people, by which the user has in his possession a certain number of pieces and exchanges them as required at a fixed sum per year. A booklet which the company has just issued on this subject should be in the hands of every user of a Monotype.

#### HAND BALING-PRESSES.

In a recent issue of *THE INLAND PRINTER* attention was called to the advantages of a good baling-press for baling materials which would otherwise be packed in loose bulk, burlap bagging or crates. The Sullivan Machinery Company of Claremont, New Hampshire, are the manufacturers of a hand baling-press especially designed for printing-offices, the advantages and economy of which are set forth in a small illustrated circular and price-list "59-F." The use of a baling-press enables the printer to get a much better price for his waste, it reduces the cost of his insurance, and it is inexpensive to operate. The Sullivan Machinery Company appear to have recognized the necessity for compactness, durability and cheapness in the manufacture of their hand baling presses, and have succeeded in producing one that fully meets these requirements.

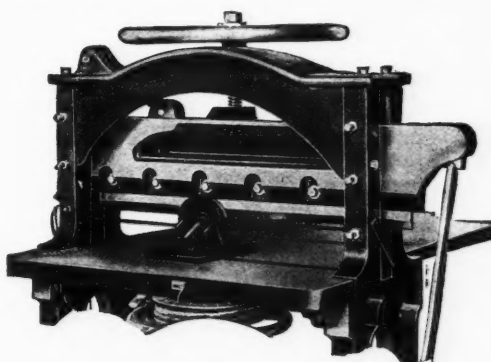
#### STEREOTYPING STEAM-TABLES OPERATED BY COMPRESSED AIR.

The *Boston Globe* is about to install in its stereotype department a battery of steam-tables to be operated entirely by compressed air. The device is something new and was first put in actual operation on the *New York World*, where a battery of ten of them is now running and is said to be giving the best of satisfaction. The *Chicago Tribune* is also said to have placed an order for a battery of these tables. Instead of the old-fashioned screw method now so commonly in use on the daily papers, the platen of the steam-tables is forced down on the form by compressed air through a series of levers so regulated as to give a steady pressure at all times. The operator admits the compressed air into a cylinder back of the steam-table, by a lever conveniently placed in front of the table, when the platen descends almost instantly. The pressure of platen

is continuous throughout the drying of the mat, and when ready to be released the lever is reversed, the platen ascending almost as quickly as it goes down. By an ingenious arrangement the form is automatically ejected from underneath the platen just as the platen rises out of the way. There is a great saving of time with this new method besides securing a much better mat than is usually made by the means of the hand-screw. The success of the invention seems assured and the manufacturers and patentees, the F. Wesel Manufacturing Company, of New York, are to be congratulated in introducing such a useful device.

#### A NEW KNIFE GRINDER.

The Economy Grinder, made by the Grand Rapids Knife Grinder Company, Grand Rapids, Michigan, provides a new method of grinding and honing knives for cutting-machines. The chief feature consists of two grinding wheels so



"ECONOMY GRINDER."

arranged that they may be changed instantly from a coarse to a fine adjustment, by placing one above the other. These wheels are revolved by a double belt encircling three-quarters of the driving-wheel, passing over idlers on each side of it, and thence on through the housings of the cutting-machine. The belt is held in place by two slats laid transversely with the housings and is held taut by a clamp and thumb-nut. In operation the grinder is slid back and forth



"COMBINATION GRINDER."

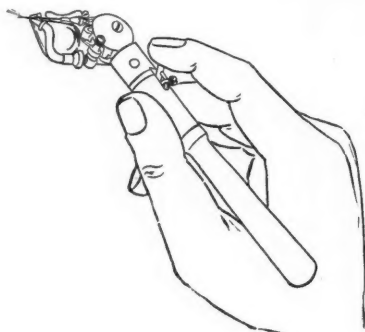
on the table of the cutting-machine, this giving the required number of revolutions for grinding or honing the knife without removing it from the machine. The grinding is done in about the same time it would take to change the knife for a sharper one. The wheel is adjustable to any bevel of the knife.

The manufacturers also supply a "Combination Grinder" for sharpening cutting-knives in or out of the cutting-machine. The "Economy Grinder" above described is turned upside down and fastened to the bearing sliding on a rod which guides it as it is moved back and forth across the knife. Fingers are provided to hold the

belt at both ends of the rod, while the knife is held in place by two dogs fastened near the ends of the rods. These dogs also act as feet, holding the knife up from the table during the process of grinding. The operation of grinding and putting the knife in position occupies but a few moments.

#### THE PAASCHE AIR BRUSH.

Important advantages are claimed for the new "B" model Paasche air brush, manufactured by the Paasche Air Brush Company, of Chicago. Its main feature is that water or oil colors of any description can be used without the slightest injury or clogging of any part in the instrument. The reason for this is that the color does not travel through the working mechanism of the brush, but is taken direct from the color cup, located just at the air outlet, the cup being made so that the color can quickly be changed and washed out instantly. The little needle, the only part



PAASCHE AIR BRUSH.

in the brush that requires the user's attention, is the part that enables the user to keep the brush in perfect working condition at all times without having to send it to the factory for repairs. It is claimed that detail work requiring much skill can be done with the Paasche air brush, the perfect control of the lever making it possible to control the brush with great accuracy.

#### BENEDICT'S ENLARGING AND REDUCING CHART.

Mr. George H. Benedict, the well-known authority on costs of photoengraving, and the inventor of the universally used scale for surface measurements, has devised a clever method of arranging proportions for enlarging and reducing. The invention consists of a chart containing a series of arbitrary numbers, arranged according to the enlargement or reduction desired, and which are to be marked on the copy before it goes to the photographer. These numbers correspond to a scale bearing similar numbers placed on the camera stand, which are adjusted for the lenses most commonly used, one set of numbers to a specific lens. Full instructions accompany the charts, from which operators will have no difficulty in properly marking the camera stands. The effect of the numbers marked on the different pieces of copy is to group automatically all the subjects which require the same degree of enlargement or reduction. In most cases it is no longer necessary to use the inch rule, because the operator can rely upon the numbers. No particular skill is needed to put the numbers on the copy. When the operator receives two or more pieces of copy bearing the same number he knows that they may be photographed together if the screens are the same and the color does not prevent. These are put on the copy-

board, and a camera pointer, placed in front of the ground glass, is moved to the number called for on the copy. This gives the exact spot at once. All that now remains to be done is to sharpen the focus with the fine adjustment, and proceed to make the negative without any consideration to the size excepting to select a negative glass sufficiently large to cover all of the grouped subjects. The same procedure is followed with half-tones as with line etchings. The inventor says that the smallest negatives can be made at the rate of about fourteen a day. With this device, if the average is raised to fifteen a day, a saving of seven per cent in time is effected. If it is raised to eighteen there is a saving of twenty-eight per cent on separate exposures only. When they are grouped there is an increase of economy because every time two negatives are made in one operation, the second one costs practically nothing. The charts are protected by copyright and patent, and are rented at \$1 per month for each camera. A separate 8 by 10 chart will be furnished for each camera stipulated in the lease and one 24 by 24 chart for use where copy exceeds the capacity of the smaller charts. At \$1 per month the cost is but 4 cents a day, which will be saved at least ten times through economy in operation and general photographic efficiency. Mr. Benedict has originated some clever advertising in connection with his automatic reduction chart. The following specimen is reproduced because it puts the advantages of the device in an attractive and concise form:

"Wanted—A job as photographer's assistant. Can save time in focusing. Am accurate and have a faculty for selecting copies that can be photographed together. Will work thirty days without pay to prove ability. Salary 4c. per day. Address Benedict's Automatic Focusing Chart, 415 Dearborn street, Chicago."

#### NEW AUTOMATIC BOX SHELL MACHINE.

Makers of paper boxes will be interested in a machine invented by G. Primbs, 3 Ferguson place, Holyoke, Massachusetts, which is said to produce shells for small rectangular boxes, such as are used for cigarettes, matches, druggists' use, etc., at the astonishing rate of twenty thousand to fifty thousand an hour. The printed or lithographed sheets fed into the machine are automatically scored, cut in strips, glued, folded, pressed and cut again into singles. They are delivered from the machine in batches of a hundred, which enables them to be counted rapidly and packed for shipment. The inventor, who claims superior advantages for this box machine over anything of the kind heretofore attempted, wishes to hear from responsible parties desirous of becoming interested in its manufacture and sale.

#### THE INDUSTRIAL LAW LEAGUE, INCORPORATED.

The above is the corporate title of an association of lawyers, consulting engineers and machinists formed for the purpose of assisting inventors and others in matters relating to patent proceedings, the closing of important transactions, the institution of proceedings, etc., particularly with reference to patent interference and infringement suits. The patent department of this company is claimed to have unparalleled facilities for soliciting United States and foreign patents, trade-marks, designs and copyrights. A fixed charge is made for services in making application for patent, exclusive of Government fees, and no deviation is made from it. There are no troublesome and disappointing "extras." Copies of descriptive booklet may be had by addressing The Industrial Law League, Incorporated, 170 Broadway, New York.

## WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

### ADVERTISING ART CALENDARS.

OLIVER BAKER MFG. CO., makers of art calendars and advertising specialties, Minneapolis, Minn., U. S. A. 3-9

### ALUMINUM PLANT.

FOR SALE—Aluminum plant, consisting of two aluminum presses, 44 by 64, graining table, about 2,000 live plates; big snap for some one. BRONSON, 508 S. 45th court, Chicago.

### AUTOMATIC FEEDERS.

#### Platen Press.

FOR SALE—A Kramer web attachment connected with 12 by 18 Chandler & Price Gordon press; prints automatically from a roll; saves cost of feeder; will sell attachment with press, motor, counter and fountain, or separate. DEARBORN ADV. AGENCY, 341 Dearborn st., 4th floor, Chicago.

FOR SALE—Kramer web attachment and Gordon press connected ready for use, with extra attachments; price, \$300. THE CLARK PRINTING & MFG. CO., Lock Haven, Pa.

### BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball programs, folders, announcements, invitations, tickets, society folders, masquerade designs, etc. 2-9

### BOOKS.

BIBLIOPHILE AND BIBLIOMANIAC—The first is a clever essay by Henry Houssaye, of the French Academy, printed in French with English translation on opposite pages; the second, by Henry Ward Beecher, is perhaps one of the best examples of his genius; both essays are contained in a Caxton brochure, which we will mail for 7 two-cent stamps; or send 40c silver and we will mail a copy of this and 3 other brochures. THE CAXTON SOCIETY, Pittsfield, Mass.

BOOKS ON ADVERTISING—Separate volumes on "General Advertising," "Mail-Order Advertising," "Retail Advertising," "Advertising Typography," "Rates, Mediums, etc." Write for list P—it's free. A. S. CAR-NELL, 150 Nassau st., New York.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 1/2 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER COVERS—An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

POOR RICHARD'S ALMANACK—The shrewd wit of Benjamin Franklin, assembled and formed into a connected discourse; fac-simile reproductions of some pages from the first almanack, printed 1732; favorite portrait of Franklin as frontispiece; we will mail you a copy for 7 two-cent stamps; or send 40c silver and we will mail the Almanack and 3 other numbers of the Caxton brochures. THE CAXTON SOCIETY, Pittsfield, Mass.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

### BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

COMPLETE ELECTROTYPE FOUNDRY in good manufacturing city in Middle West can be leased on reasonable terms. E 478.

EXCEPTIONAL BUSINESS OPPORTUNITY—Best equipped general printing, binding and loose-leaf establishment in best and most progressive city in South; long established; business \$75,000 to \$100,000 annually; will sell or lease plant, or sell one-third stock to competent man who can take entire charge mechanical departments. R. H. EVANS, 808 Chestnut st., Chattanooga, Tenn.

FOR SALE—Complete modern engraving and printing-plant in western city; doing good business. E 227.

FOR SALE—Controlling interest in largest printing establishment in New England city of 100,000; established 20 years; annual business \$40,000 to \$50,000; complete modern equipment, including full bookbinding; full particulars to parties who mean business and can pay cash. E 236.

FOR SALE—Established Linotype composition business, rapidly growing; 2 almost new machines; fine equipment; good run of work; in best town Middle West; \$4,500 cash to handle; good reason for selling. E 234.

FOR SALE—Established weekly and job office; excellent modern equipment; fine town; ideal climate on Puget Sound; good reasons for selling; \$3,500 cash and worth it. E 221.

FOR SALE—Half interest in old-established job printing and copperplate engraving business in Colorado Springs; one member firm retiring; \$4,000 cash. E 243.

FOR SALE—Job-printing shop in one of the best manufacturing cities of 30,000 in the United States, doing a business to net a profit of over \$2,500 per year, no indebtedness; Optimus cylinder, 3 jobbers, power cutter, plenty of other material thoroughly up-to-date; price, \$5,500; bargain; quick sale. J. B. BROWN, Niagara Falls, N. Y.

FOR SALE—One of the oldest and best-known printing-offices in northern California; cost of equipment about \$22,500, sale price \$15,000; sale necessary to settle estate; partnership might be considered. BOX 278, Sacramento, California.

FOR SALE—Part or controlling interest in one of the best-paying printing, calendar and jobbing post-card companies in the Northwest, the business covering the two Dakotas, Montana, and part of Minnesota and Nebraska; this is a splendid opportunity for a capable man who can manage such a company and has money or can get money to invest; is for sale only owing to the ill-health and other interests of the present management; full particulars will be sent upon request from parties sending references and stating experience and financial condition. E 229.

FOR SALE—Printing-plant near Philadelphia; new specially constructed buildings; cylinder presses, platen presses, power cutter, folder, stapler, etc.; electric drive; all new modern equipment; everything essential for the production of high-grade work economically; valuable copyrights; equipment cost \$17,000; will sell at bargain; present owner might retain one-half interest. E 568.

FOR SALE—The complete printing-plant formerly owned by the Canandaigua *Chronicle*, a weekly newspaper; printing equipment and all machinery first-class in every respect; property can be inspected at Canandaigua, New York. Inquire C. C. DAVY, Attorney for Receivers, Rochester, N. Y.

FOR SALE—SNAP—A modern printing-plant in western city, doing good business, equipped with 4-roller Miehle and jobbers. E 228.

FOR SALE, TRADE OR LEASE—Office in Southwest; doing big business; worth \$3,000, will take \$1,500. E 245.

GOOD CHANCE for practical printer to buy entire or part interest in well-equipped publication and job-printing plant; downtown district, Chicago; established trade. E 231.

"HOW TO PROMOTE A PRINTING BUSINESS" is a little book about raising capital, getting new business, establishing a mail-order department, money-making "side lines," etc.; price, \$1, by mail prepaid. HOLLIS CORBIN, 938 Real Estate bldg., Philadelphia.

NEWSPAPER AND JOB OFFICE FOR SALE—Only paper in growing town of 1,800, all white. D. BRIGHT, East Prairie, Mo.

PRINTING-PLANT FOR SALE—Medium sized, completely equipped plant, nearly as good as new, well established in good central location in Kalamazoo, Mich. E 239.

TWO EXPERIENCED OPERATORS will install Linotype plant in office which will use all or part of output; will buy established business if price is right; best references; state amount used, prices per 1,000 ems, etc. E 216.

# Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

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For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold. BLACKHALL MFG. CO., Buffalo, N.Y.

**Publishing.**

HARRIS BULLETIN of investment opportunities in publishing property just issued; sent upon request. HARRIS-DIBBLE COMPANY, 253 Broadway, New York.

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MONOTYPE EQUIPMENT FOR SALE—3 keyboards; 2 casters; 13 fonts of matrices, from 6 to 12 point, Roman, Antique and Gothic; 6 molds; justifying scales and wedges; air compressor; motors, etc.; will sell for \$5,000. E 657.

**COUNTERS.**

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press brakes, printers' form trucks. 3-9

**ELECTROTYPERS AND STEREOTYPERS.**

McCAFFERTY, H., 141 E. 25th st., New York. Half-tone and fine art electrotyping a specialty. 3-9

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**EMBOSSING COMPOSITION.**

STEWART'S EMBOSSING BOARD—Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

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**ENGRAVING METHODS.**

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

**HELP WANTED.**

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. We received calls during the past month for the following: Job printers, 2; Monotype operator, 1; Linotype operators, 2; machinist operators, 2; foreman, 1; all-around man, 1; artists, 2; pressmen, 8; proofreader, 1; stereotypers, 2. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 120-130 Sherman st., Chicago.

**Engravers.**

PHOTOENGRAVERS looking for positions should apply to EMPLOYING PHOTOENGRAVERS' ASSOCIATION, who are placing help in good open shops. Address 116 Michigan street, Milwaukee, Wis.

**Foremen, Managers and Superintendents.**

A LARGE PRINTING ESTABLISHMENT, located in the Northwest, is in need of a superintendent who understands high-grade color-printing—one who can originate as well as execute; a permanent and profitable opening to the man who can deliver the goods; address, giving age, experience, references and wages expected, E 213.

WANTED—A man of good business ability and experience, familiar with printers' requirements, to manage a business manufacturing a product to be sold to printers; one with experience as a branch manager preferred; write, stating age and previous connections, E 212.

**Salesmen and Solicitors.**

FIRST-CLASS SALESMAN wanted to go after bank and county work. E 214.

WANTED—Salesman calling at larger printing-offices to take up side lines used in pressrooms. E 340.

**INK MANUFACTURERS.**

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-9.

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GREAT DEMAND for Mergenthaler operators; best wages, shortest hours; 100 new situations every month; why not get one? The THALER KEYBOARD helps you; price, \$4. THALER KEYBOARD CO., 505 "P" st., N. W., Washington, D. C.; also through agencies of Mergenthaler Co. and Parsons Trading Co., London, England; Sydney, Australia, and Mexico City.

LINOTYPE SCHOOL—\$100 for 3 months' tuition; may stay longer free to acquire speed; work mostly on "live matter" proof read—the only practice that counts. THE TIMES LINOTYPE SCHOOL, Los Angeles, Cal.

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OSWEGO MACHINE WORKS, Oswego, New York, makers of the best in cutting-machines. The Brown & Carver complete line. 4-9

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EXCEPTIONAL FACILITIES for handling the work of southern printers; try us. The ALPHA PHOTOENGRAVING CO., Artists and Engravers, Baltimore, Md. 2-9

**PHOTOENGRAVERS' SCREENS.**

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-9

**PRESSES.**

SELLING OUT for a complete change; 16 cylinders, various sizes and makes; also several jobbers; prices to suit. BRONSON, 508 S. 45th court, near West Harrison st., Chicago.

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FOR SALE—Harris automatic press, style No. 10-R, 14 by 17, with envelope feed, perforating wheels, etc.; best running order. THE WILKINS-SHEIRY PRINTING CO., Washington, D. C.

FOR TRADE—Harris press, 15 by 18, 2-color. Wanted—Universal or Colt's Armory, cr cylinder, or 44-inch cutter. E 222.

**Cylinder.**

FOR SALE—One 2-revolution Hoe press, fine condition, size 41 by 56, rear delivery, 4 form rollers, capacity about 1,500 per hour. E 219.

**Perfecting.**

DUPLEX PRINTING-PRESS CO., Battle Creek, Mich. Flat-bed and rotary perfecting presses. 2-9

**PRINTERS' ROLLERS AND ROLLER COMPOSITION.**

BINGHAM'S, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 So. Forsyth st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis. 3-9

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859. 2-9

**PRINTING MACHINERY AND MATERIALS.**

EXCEPTIONAL BARGAINS in new and rebuilt cylinder presses, job presses, paper cutters, folders, etc. DRISCOLL & FLETCHER MACHINE WORKS, 164 Ellicott st., Buffalo, N. Y. 4-9

**SITUATIONS WANTED.**

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

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ARTIST, first-class, art and commercial work, designing, pen, wash, water-color, lettering, decoration, illustration and fashion, open to proposition. E 635.

**Compositors.**

ARTISTIC JOBBER (union), sober and industrious, desires situation in up-to-date office; 17 years' experience—2 years in typefoundry's printing department; capable of taking charge; samples, references. E 240, care New York Office INLAND PRINTER.

UP-TO-DATE, all-around man, 7 years' experience, nonunion, temperate, unmarried, best references, would like change June 1. E 542.

**Engravers.**

EXPERT PHOTOENGRAVER, with several years' practical experience in different branches of engraving business, would like position as working superintendent; opportunity for those wishing services of first-class man. E 230.

FIRST-CLASS COLOR-ETCHER, capable of overseeing all the details of work from entry of copy until delivery, seeks charge of small plant. E 404.

**Foremen, Managers and Superintendents.**

MANAGER, now with large city office, desires change; excellent reasons; 20 years' experience in all branches; location immaterial. E 246.

POSITION WANTED as foreman or superintendent by man of wide experience in Chicago offices; would go west; union. E 244.

SUPERINTENDENT—Capable man of executive experience on book, magazine, catalogue and calendar work, up-to-date and economical manager; has A-1 references from last employer; New York or eastern city preferred. E 210, care New York Office INLAND PRINTER.

## SITUATIONS WANTED.

## Foremen, Managers and Superintendents.

**SITUATION WANTED** — Superintendent or manager in medium-sized office by sober, steady, reliable married man of experience in high-grade printing. E 248.

**WANTED** — Position as manager, superintendent or foreman of a well-equipped printing-plant, requiring the services of a thoroughly competent and skilled man in all branches of the business; able to handle the finest half-tone and color work, a designer of considerable merit, producing sketches in black and white or colors; a practical pressman on job and cylinder presses, unexcelled on artistic up-to-date composition; a thorough knowledge of photoengraving, binding, stereotyping, etc.; a qualified lithographer, from the polishing of the stone to the finished product; skilled in estimating and in purchasing stock and material — can save salary from the general waste and leakage; 30 years of careful study and application to this business has given me a store of knowledge hard to duplicate; have charge of a plant doing the finest grade of cut and color work, but would consider a proposition; am not a freak, and can deliver the goods in every capacity and am willing to demonstrate; can make any plant a profitable proposition. E 233.

## Operators and Machinists.

**LINOTYPE MACHINIST-OPERATOR** of 11 years' experience wants day situation in southern California; 8,000 an hour; accurate, sober, union; "down-and-outs" overhauled; first-class references. E 358.

**LINOTYPE OPERATOR**, 3,500 ems an hour, desires position where he can work on machine most of the time to acquire speed; good all-around compositor; no loafer; strictly temperate; union. E 242.

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**PRESSMAN**, cylinder, thoroughly competent on color, half-tone and general high-grade work, wishes steady position; sober, young married man. FRED JOHNS, 392 Marcy ave., Brooklyn, N. Y.

**PRESSMAN**, cylinder and job; competent young man on color and cut work; capable take charge; moderate wages. E 224.

## SLITTING MACHINES.

**SLITTING MACHINE FOR SALE**, made by Kidder Press Co., Dover, N. H.; will take paper up to 30½ inches wide; this machine is in perfect order in every respect. Address GENERAL MUSIC SUPPLY CO., 524 W. 57th st., New York.

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**BOOKBINDING MACHINERY WANTED** — Smyth case-making machine, Smyth casing-in machine, Chambers quadruple-sixteen folding machine, Crawley rounder and backer, Seybold duplex trimmer; address, with full particulars and prices, E 454.

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**WANTED** — Secondhand router for flat plate work; must be O. K.; state name of machine in answering. Address P. O. BOX 559, Wheeling, W. Va.

**WANTED** — Six or more automatic feeders for cylinder presses; state make, condition and lowest cash price; can use small, medium and large sizes. E 237.

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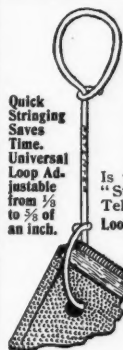
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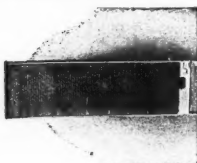
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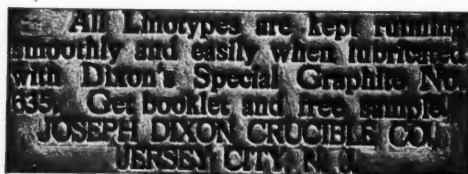
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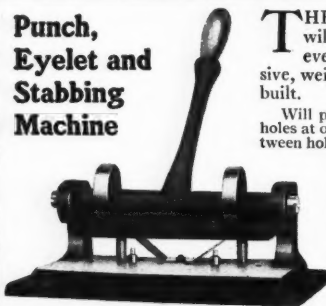
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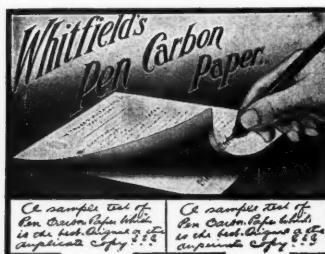


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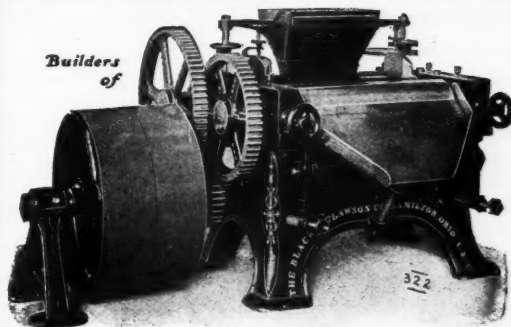


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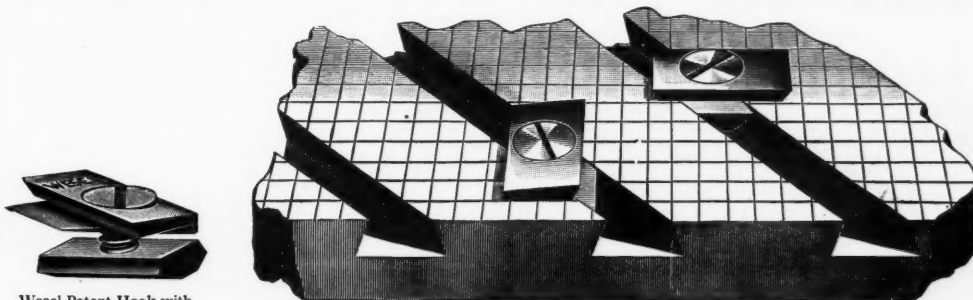
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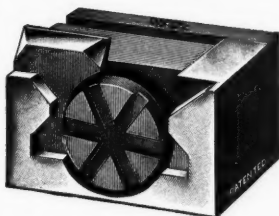
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Narrow-margin Dittman Patent Register Hook

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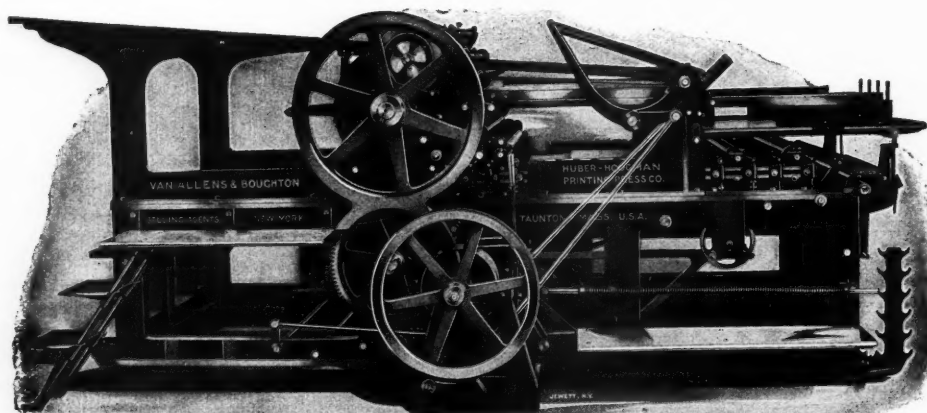
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NE of our customers who has several bronzing machines of various makes has just decided to overhaul all of his old machines and sell them for the best price he can get. Here is a good opportunity to get a good bronzing machine cheap.

¶ The part that interests us most is that after having run one of our U. P. M. Vacuum Bronzing Machines for several months he has decided to install our machines in place of the old ones, because they save labor, bronze, dirt, and do better work. Incidentally he will require a less number of machines.

Write us for  
catalogue.

## United Printing Machinery Co.

246 SUMMER STREET, BOSTON

12 SPRUCE STREET, NEW YORK

WILLIAMS-LLOYD MACHINERY CO.

337 DEARBORN STREET, CHICAGO

# The Cross Continuous Feeder

## For Presses and Folders

Has the following distinctive and undisputed points of superiority over all other types of Automatic Feeders:

- 1st. — A positive separation of any weight or grade of paper one sheet at a time and all the time.
- 2d. — Control of the sheet all the way to the drop guides by means of drop rolls, giving accurate register, even for the most exacting colorwork.
- 3d. — A continuous output of the press or folder so long as the form, edition or run lasts. The feeder is loaded with the press or folder running.
- 4th. — The small amount of room necessary behind a press and no extra room on folders. The Continuous Feeder goes on the feed-board, taking no floor space.
- 5th. — The small amount of power required —  $\frac{1}{8}$  h.-p. on presses and less than 1-10 h.-p. on Folders. Directly connected to the press or folder with no extra motor.
- 6th. — Simplicity — Every movement positive but simple. No bucklers, pushers, calipers, blow-pipes, suction or pneumatic devices or electrical controller to set. No elevator, boards, wedges or truck system to bother with.
- 7th. — Maintenance — By reason of its simplicity and rotary rather than reciprocating principle, maintenance is reduced to a minimum.
- 8th. — Economy — The helper loads two presses or folders while running, and when the job is finished is released to help the pressmen or folder-operator to get another job started, in this way getting the full benefit of the helper all the time and especially valuable in getting new work running quickly.

### Profit is Production without Sacrificing Quality.

The Cross Continuous Feeder gives greater production and better quality with less trouble and waste than any other type of automatic feeder. Investigate — get the list of users and full information. Address nearest office.

---

## CROSS PAPER FEEDER COMPANY

HEAD OFFICE

185 Summer Street, BOSTON, MASS., U. S. A.

38 Park Row, NEW YORK, N. Y.      355 Dearborn Street, CHICAGO, ILL.

DODSON PRINTERS SUPPLY COMPANY, ATLANTA, GA., *Southern Agents*  
AMERICAN TYPE FOUNDERS COMPANY, SAN FRANCISCO, CAL., *Pacific Coast Agents*

92 Fleet Street, London, England; Leipzig, Germany; Paris, France



and we keep them up  
TO  
THE HIGHEST  
POSSIBLE DEGREE  
OF  
PRINTING PERFECTION

WILLIAMSON-HAFFNER-ENG. CO.  
DENVER, COLO.

BRISLEY

# THE BIG STICK

IN THE TYPESETTING WORLD IS THE

## ROUSE JOB STICK



ROUSE JOB STICK

For seven years it has compelled the respect of "particular printers" by its pronounced supremacy in point of

***Accurate Measurement  
Absolute Rigidity  
Convenient and Quick  
Changes and—Durability***

There's a well-defined mechanical "Why"—as to principle, material and workmanship, which we will gladly give you on request.

LENGTH	2-INCH	2½-INCH	2¾-INCH	PLATING
6-inch	-	-	-	\$1.75 \$1.85 \$1.95 \$0.25
8-inch	-	-	-	2.00 2.10 2.20 .30
10-inch	-	-	-	2.25 2.35 2.45 .35
12-inch	-	-	-	2.50 2.60 2.70 .40
15-inch	-	-	-	3.00 3.10 .50
20-inch	-	-	-	3.75 3.85 .60

### THREE NEW SIZES

VERY HANDY FOR CORNER CARDS, ETC.



ROUSE JOB STICK—FRENCH PATTERN

FRENCH PATTERN				
6 x 1½	-	-	-	\$1.65
8 x 1½	-	-	-	1.90
10 x 1½	-	-	-	2.15

All dealers carry the "big stick"—get the Rouse Job Stick.

**H. B. ROUSE & CO.**

61-63 Ward St., CHICAGO, U.S.A.

JOHN HADDON & COMPANY, London, Sole Agents for Great Britain

## A NEW OVERLAY

### The Mechanical Chalk Relief OVERLAY

(LANKES & SCHWAERZLER, Munich)

Shop-rights to manufacture M.C.R. Overlays granted in accordance to the number of printing presses in use. Cost of material, one cent for every ten square inches of Overlay Cardboard used—considerably reducing the cost of half-tone printing.

For samples and further information address

**Watzelhan & Speyer**

GENERAL REPRESENTATIVES

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TELEPHONE, 4768 BEEKMAN

## SPECIALISTS TO THE TRADE ONLY

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SEND FOR THEM**

STEEL DIE EMBOSSEING AND  
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AND PRINTING

BUSINESS CARDS  
EMBOSSED LETTER PAPER

WEDDING INVITATIONS  
CALLING CARDS ETC.



**STATIONERS ENGRAVING Co.**  
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**W. P. Dunn Co.**

BOUGHT

# Western Type

after their Fire;  
We demonstrated

## Quality and Service

to them, and can do  
the same for you.  
GIVE US A TRIAL

## Western Type Foundry

Chicago—Rock Island—St. Louis

Set in Chesterfield Bold—Border 656

**THE SEAL OF THE  
ADVERTISER'S APPROVAL  
A SIGN OF SATISFACTION**



Do you Appreciate Intelligent, Careful  
Co-operation and Prompt Service  
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Designs, Half-tones and Engravings?  
**OF COURSE YOU DO!**  
**THEN LET US HELP YOU.**  
Phone Nos., Randolph. 747-748. Auto. 6940.

# WESTERN ELECTRIC

CHICAGO DENVER PITTSBURG COMPANY SAINT PAUL NEW YORK  
ST. LOUIS SAN FRANCISCO SEATTLE SALT LAKE CITY LOS ANGELES CINCINNATI KANSAS CITY ATLANTA PHILADELPHIA

## Modern Practice

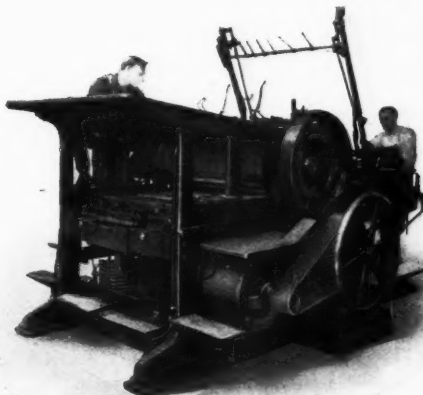
DEMANDS

## Electric Motor Drive

in the printing plant. It further  
demands that the most efficient  
and reliable motor be used. That's  
the reason

## Western Electric Motors

have won the favor of all users.



39 x 53 Miehle Press driven by a Western Electric Motor  
of the "E" design.

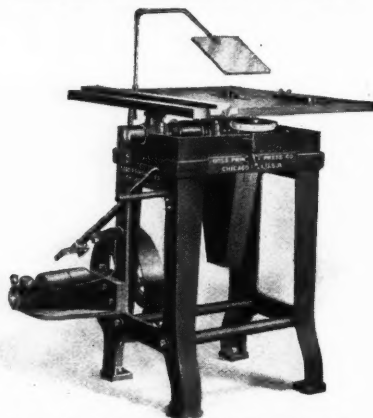
With Western Electric Motor Drive  
every machine in your plant can be located  
in the most desirable position for obtain-  
ing good lighting, and the relative location  
of the machines can be such as to permit  
of the most convenient handling of the  
product.

By the elimination of the overhead  
belts and shafting with their dirt and noise,  
you further improve the lighting of the  
pressroom, and do away with the expense  
of stock spoiled by the dirt thrown from  
belts and shafting.

Western Electric Motors will give you  
the **exact speed** you want for every opera-  
tion, making possible better work and  
greater output.

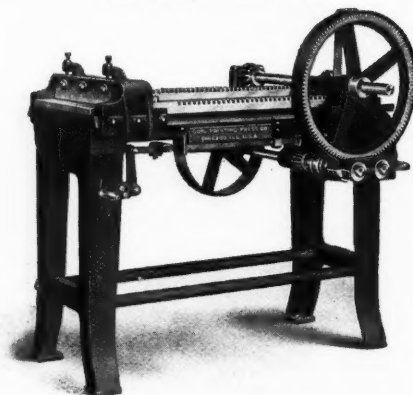
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**GOSS FLAT STEREOTYPE SAW**



**THE GOSS PRINTING PRESS CO.**  
New York Chicago London

**GOSS FLAT STEREOTYPE PLATE-SHAVER**  
With Power Both Ways



**THE GOSS PRINTING PRESS CO.**  
New York Chicago London

**GOSS**  
**Flat Stereotype**  
**Machinery**

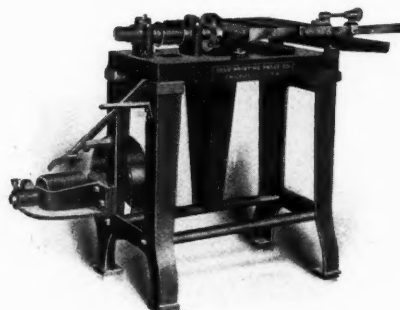
**BEST MATERIAL AND WORKMANSHIP**  
**BRONZE BEARINGS**  
**PRICES RIGHT**

Patented and Manufactured by

**THE GOSS PRINTING PRESS CO.**

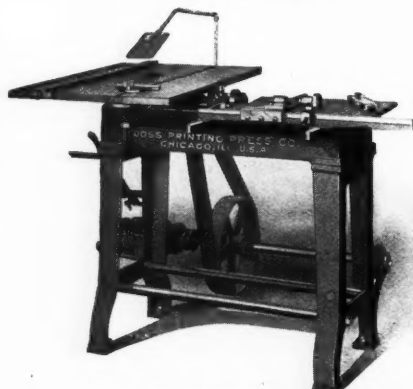
NEW YORK, . . . . 1 Madison Ave.  
CHICAGO, 16th St. and Ashland Ave.  
LONDON, . . . . .90 Fleet Street.

**GOSS FLAT STEREOTYPE TRIMMER**



**THE GOSS PRINTING PRESS CO.**  
New York Chicago London

**GOSS FLAT STEREOTYPE COMBINATION**  
**SAW AND TRIMMER**



**THE GOSS PRINTING PRESS CO.**  
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**GOSS FLAT CASTING BOX**



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New York Chicago London

# The Type Family Idea

Combined with Lower Prices for  
Job Type in Weight Fonts



THE use of a type family, one in design but varied in details, in which an advertisement, a catalogue or a pamphlet can be entirely set, necessitates the use of larger but fewer fonts in an office. When the American Type Founders Company put Cheltenham Oldstyle on the market it knew that it had a master design with which the type family idea could be perfectly developed. The Cheltenham Oldstyle and the Cheltenham Italic were shown in display and as a body letter and its use advised for both purposes. It seemed only just to put the prices for body type fonts (twenty-five pounds and over) of Cheltenham Oldstyle down to the prices asked for plain body types—the *lowest prices asked for letter types*. It was a great concession in price, especially on a type design sure to have a great sale on its merits, irrespective of price. It was an experiment not demanded by competition but founded on a broad, revolutionary idea

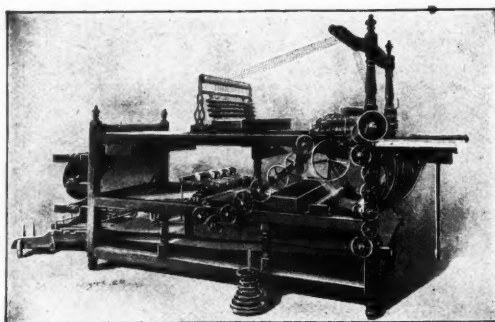
**¶** We now sell all our Display Type in Weight  
Fonts at Body Type Prices and Discounts

AMERICAN TYPE  
FOUNDERS COMPANY



LEADER  
IN TYPE  
FASHIONS

HOUSES  
EVERYWHERE



Style "C"—Double-Deck Ruling Machine

## HICKOK Paper-Ruling Machines AND Ruling Pens *Bookbinders' Machinery*

The W. O. HICKOK MFG. CO.  
HARRISBURG, PA., U. S. A.

ESTABLISHED 1844

INCORPORATED 1886

## Profitable Side-line for Printers

**PERFECT IMITATION TYPEWRITTEN LETTERS** are more in demand to-day than ever before. There's a splendid chance in your locality to handle this work at a profit, with little or no extra expense.

Our process is simple, no special apparatus required and no royalties to pay.

Letters printed in purple, blue, black, green or red with our Ribbon Process, are ready for use on any Typewriter, so that a perfect letter is produced when name and address are filled in. Investigate.

Write us to-day for full particulars. Complete instruction book goes with each outfit.

THE TYPERIBBON MFG. CO., 113-115 Sherman St., Chicago



Holly Design in Four Sizes.

Various designs and sizes -- All sizes sewed -- Embossed Tops -- Hot pressed Gold that will not tarnish -- Boxed for jobbing 100 and 200 assorted to a box -- Sold in bulk also -- Over a million in stock. Send for samples and prices.

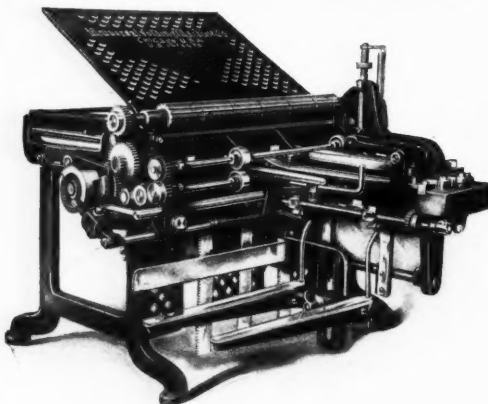
THE CHAS. H. ELLIOTT CO.  
17th Street and Lehigh Avenue, North Philadelphia, Pa.

## Fancy Calendar Pads

THE FINEST LINE  
ON THE MARKET

# A Machine that WILL Pay for Itself

**A FOLDER built for special work. Built along the lines of simplicity, durability and economical operation. Takes up little space.**



THE printer is daily confronted with propositions for special folding that can not be accomplished on the ordinary large-sized folder, or too expensive by hand work.

**Here is proof from one of Chicago's largest printing establishments:**

This printer was paying 35 cents per thousand for two-fold work. A few days ago a girl in his employ ran off 77,000 pieces, 154,000 folds in nine hours on the Universal Folding Machine.

### NOTICE THE WAY IT FIGURES:

77,000 at 35c. = \$26.95. Deducting the operator's time and cost of power, \$1.50, leaves a net profit to the printer for a day's work \$25.45, accomplished by the use of the Universal Folding Machine.

The Universal Automatic Paper Folding Machine is the fastest automatic feeding machine manufactured. It covers a wide range of work. Makes it possible to handle all kinds of paper under all atmospheric conditions. One, two or three folds at one operation.

We will give you any further information desired if you will indicate your interest by replying to this advertisement.

**UNIVERSAL FOLDING MACHINE CO.**  
293 DEARBORN STREET, CHICAGO, ILL.

NOW AT 45-47-49 RANDOLPH STREET



STEEL DIE EMBOSsing and  
COPPER PLATE ENGRAVING  
& PRINTING to the TRADE

**WM FREUND & SONS**

45-47-49 - RANDOLPH ST. CHICAGO.  
EST. - 1865.

COMMERCIAL  
STATIONERY  
OUR SPECIALTY

WRITE REGARDING  
THE AGENCY  
IN YOUR  
CITY

## Dinse, Page & Co.

Electrotypers  
Nickeltypers and  
Stereotypers

429-437 LA SALLE STREET, CHICAGO  
Telephone: Harrison 7185

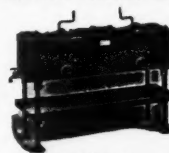
## Mr. Bookbinder: ==

It isn't alone the Glue you are WASTING, nor the number of Dollars you spend for Glue: it's more. You must consider the

### Good American Dollars

You pay out every week for unnecessary LABOR in preparing and handling your Glue, as well, and only half doing it. Did you ever pick up a book and notice the AWFUL SMELL from the binding? That's ROTTEN GLUE. Ask *The Inland Printer* man; *he knows*.

No scum, no crust, no dirt  
No rotten glue, no waste



Model B. B.  
DOUBLE SERVICE

**The Advance Machinery Co.**  
519-525 Hamilton St., Toledo, Ohio

Shipped on Trial at our Risk. State how many gallons liquid glue used per day when you write for proposition.

# NINE Hours boiled down TO ONE

by the use of our Blocks

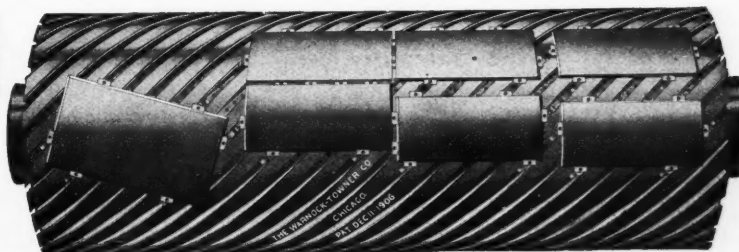
A large color printing house recently telephoned us that they accomplished in one hour with our system what formerly required nine hours.



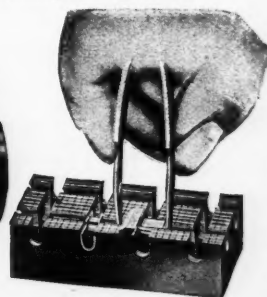
4x8 Register Hook



Cylinder Hook



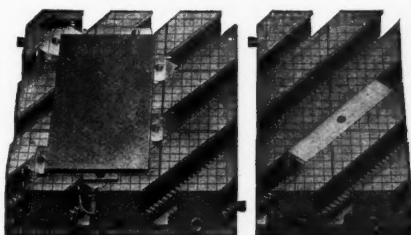
Plates clamped on cylinder with Register Hooks



Removing Hook

### PRICES OF "GEM" HOOKS:

4x4 "Gem," 75 cents. 6x6 "Gem" Regular, 80 cents.  
6x6 "Gem" Right-or-left, 90 cents.



Diagonal Block System



4x4 "Gem," 75 cents



Diagonal Hook  
for book or color work

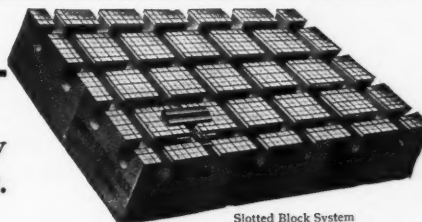
**The  
Warnock-  
Towner  
Company**  
334 Dearborn St.  
Chicago

### From DOUBLEDAY, PAGE & CO., New York.

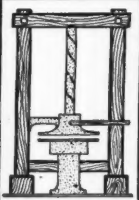
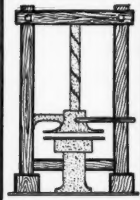
After many weeks of trials and experiments with Sectional Blocks and Hooks, we have arrived at the conclusion that your Blocks and Hooks are the best in the market for our business, and we herewith give you our order to equip all our presses doing two and three color work. Your outfit is certainly all that is claimed for it, and has MADE GOOD in our plant.

Yours truly,  
DOUBLEDAY, PAGE & COMPANY,  
H. M. O'BRIEN, Superintendent.

New York, April 8, 1908.



Slotted Block System  
adaptable for bookwork

	<h1><i>The</i> I.T.U. COURSE IN PRINTING</h1>	
<p><i>Conducted by the Inland Printer Technical School under the direction of the I. T. U. Commission on Supplemental Trade Education</i></p>		
<p>120-130 SHERMAN STREET :: :: :: CHICAGO</p>		

***Shows compositors how to use all their talent,  
Developing mental and artistic qualities.***



HUS early the Course is demonstrating its cultural qualities, for competent authorities declare that printers taking it are making records in speed and accuracy in learning lettering. The cause of this progress is that printers have been handling letters, thinking of them and acquiring subconscious ideas, which find expression under the influence of the educational course. As an employer put it—"You are giving them a voice, and they are finding themselves."

This arousing of latent powers—this firing of ambition—was among the purposes the International Typographical Union had in view when it launched its educational feature.

The student is taught how to do things in such a way that he not only learns thoroughly, but becomes his own teacher, and keeps on growing more proficient.

Owing to the structure of the Course there is but one way by which the Commission and the instructors can achieve success, and that is by elevating the students. Those behind the Course have that purpose in view, and the instructors are competent.

An expert in design—a principal in a school of design, in fact—had some work examined by the instructors. The sketch was criticised in the same manner as if it were that of a student, and was not complimentary, yet this is what the experienced educator said :

If your Course is conducted on the same thorough lines as your criticism, I may safely congratulate you on its present usefulness and future success.

No one who wants to be a good printer—to understand the trade—can afford to pass up the I. T. U. Course.

Terms are most liberal—an altruistic expression of trade-union activity.

Drop a postal to the I. T. U. COMMISSION, 120 Sherman Street, Chicago, Ill., and get full information.

20x25

STANDARD  
GUMMED PAPERONE HALF  
REAM

NO. 1

Dennison Mfg. Co.

EAGLE BRAND  
GUMMED PAPERONE HALF  
REAM

NO. 404

Dennison Mfg. Co.

CROWN BRAND  
GUMMED PAPERONE HALF  
REAM

NO. 200

Dennison Mfg. Co.

20x25

STANDARD  
GUMMED PAPERONE HALF  
REAM

NO. 1

Dennison Mfg. Co.

20x25

20x25

20x25

20x25

When Furnishing Label Work  
Use

## Dennison's Gummed Papers

You can please your old patrons and gain new ones by using a high-grade paper of perfect sticking quality. It will increase your prestige to be known as a stickler for "quality," not only in your printing but in the quality of your stock.

We are qualified by years of experience in the making of high-grade gummed papers to produce a superior article. You will find Dennison's the

Made in three qualities  
—white and colored:

### "STANDARD"

Grade, heavily gummed with fish glue that will stick to everything, paper, cloth, paper, and wherever the adhesive is demanded. When ordering ask

### "EAGLE BRAND"

Gummed with a heavy dextrine gum. "Standard" in sticking quality, it is a stronger adhesive is not required. Used to lithographing and color printing quality to any of the imported papers for Dennison's "Eagle Brand."

### "CROWN BRAND"

Gummed with fish glue. Will give a better priced paper than our "Standard" ask for Dennison's "Crown Brand."

See for sample book and prices.

**Manufacturing Company**

*Label Makers,*

NEW YORK  
John St.

PHILADELPHIA  
1007 Chestnut St.

ST. LOUIS  
413 North 4th St.

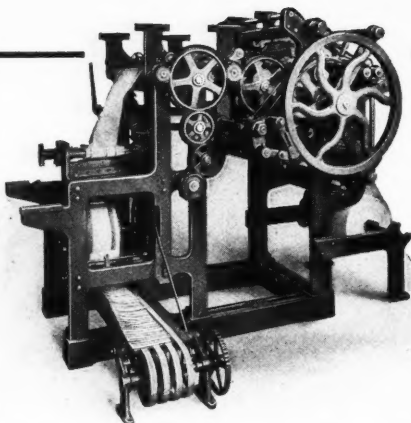
NO. 1

Dennison Mfg. Co.

NO. 404

Dennison Mfg. Co.

NO. 200



## Sharp Competition DEMANDS SPECIAL MACHINERY

It is not the largest printing plant, employing a large army of workmen, that turns out special work *profitably*. It is the one equipped with special machinery to handle special work that can meet all competition and yet show a profit. We build machinery to produce any special printing. ¶ Tell us the character of work you wish printed, and we will tell you of a made-to-order press that will do it quickly. ¶ We make printing machinery, all kinds, for producing automatically, *in one operation*, large finished products from roll paper, delivered in sheets, flat or folded, or rewound in rolls, slit to size. Give us full particulars of your requirements.

**MEISEL PRESS & MFG. CO.**  
944-948 Dorchester Ave., BOSTON, MASS.

The BEST and LARGEST GERMAN TRADE JOURNAL for  
the PRINTING TRADES on the EUROPEAN CONTINENT

### Deutscher Buch- und Steindrucker MONTHLY PUBLICATION

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ERNST MORGENSTERN

19 DENNEWITZ-STRASSE - - - BERLIN, W. 57, GERMANY



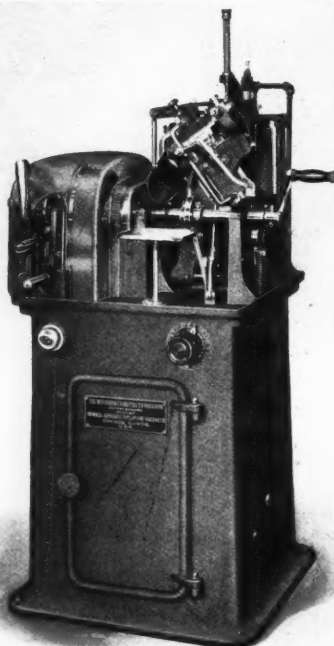
## Chemicals FOR PRINTERS!

SEND FOR PRICES

**NATIONAL STEEL & COPPER PLATE CO.**

Manufacturers and Jobbers METALS, CHEMICALS AND  
SUPPLIES for Engravers, Photo-Engravers and Electrotipers  
102-110 West Jackson Blvd., CHICAGO & 139-147 Emerson Pl., BROOKLYN, N.Y.

## Type That Stands Test



in Stereotyping  
is cast on the  
**NUERNBERGER-  
RETTIG TYPE-  
CASTER.**

SOLID  
TYPE

DEEP  
FACES

HEIGHT AND  
BODY ALWAYS  
UNIFORM.

Point System  
**6 to 36**  
POINT

WE MOVE —  
NEW ADDRESS

**Universal Automatic Type-Casting Machine Co.**  
97-99 North Sheldon Street - - - CHICAGO, ILLINOIS

**New Perfected Prouty**  
Simple — Strong — Speedy  
**LATEST**

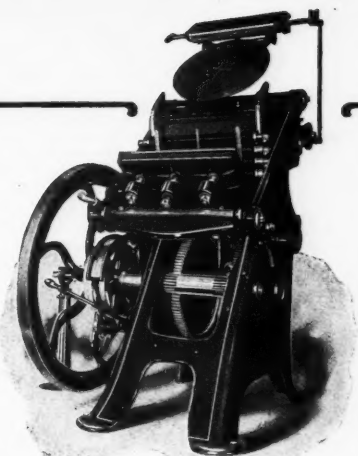
Properly Balanced and Platen Dwell

MANUFACTURED ONLY BY  
**Boston Printing Press & Machinery Co.**

176 FEDERAL STREET, BOSTON, MASS.

NEW YORK OFFICE—536-538 Pearl St.

FACTORY—East Bridgewater, Mass.



**James White Paper Co.**

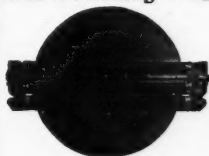
(FORMERLY JAMES WHITE & CO.)



**COVER AND BOOK  
PAPERS**

210 MONROE STREET - - - CHICAGO

*The Finishing Touch to Platen Presses is the*



**Eckman  
Vibrating  
Distributor**

It increases the output, saves double rolling, gives perfect distribution. The attachment rides the regular roller-carriage of the press, as shown. The vibrating movement overcomes the streaks, etc., in half-tone and tint forms, which heretofore were only partially overcome by double rolling.

Write NOW. Made and sold by

**A. W. HALL & CO., 327 Dearborn St., Chicago**

Any machinist can attach it in a few minutes.  
Afterward you can remove or replace it in an instant.

 We move, rebuild and repair all Folding and Feeding Machinery.

**French Lick-West Baden Springs**

The Ideal Place to Rest—Perfect Hotel Accommodations. Open the year 'round. Offers every attraction to seekers of Health—Rest—Recreation



Situated in Southern Indiana on the

**MONON ROUTE**

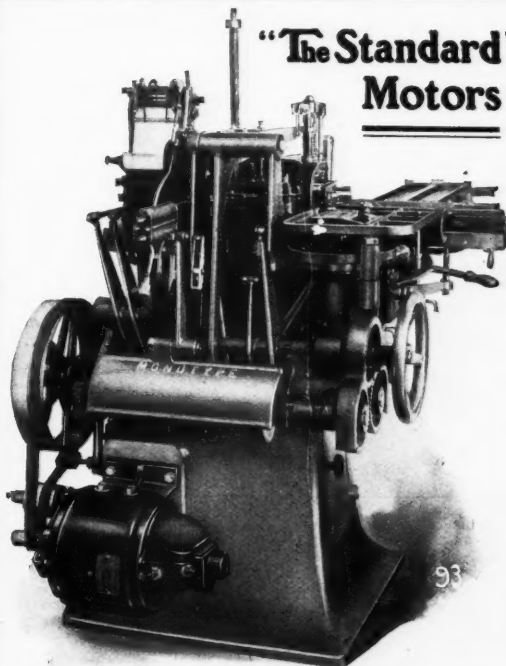
Write for descriptive booklet, rates, etc.

B. E. TAYLOR  
General Manager

FRANK J. REED  
Gen'l Passenger Agent

Custom House Place, CHICAGO

**"The Standard"  
Motors**



**THE ROBBINS & MYERS CO.**  
SPRINGFIELD, OHIO

Manufacturers of Direct-Current Motors of all kinds for  
Printing and Electrotyping Machinery.

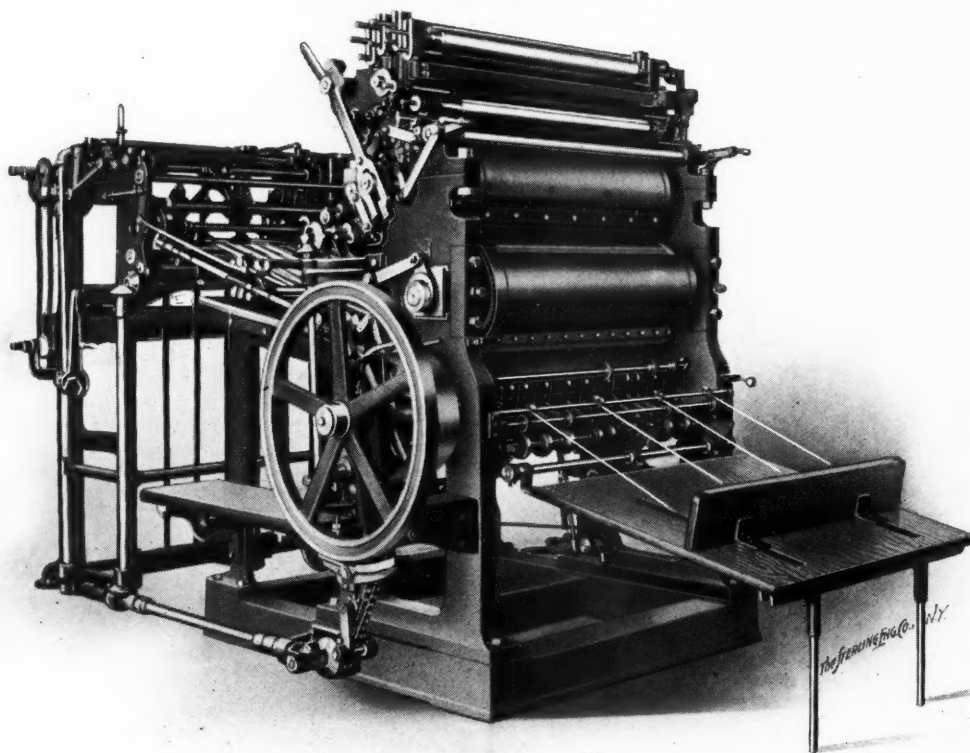
# THE FUCHS & LANG MFG. CO.

29 Warren Street : : : NEW YORK  
328 Dearborn Street : : : CHICAGO  
150 N. Fourth Street, PHILADELPHIA  
44 High Street : : : : BOSTON  
Factory : : : RUTHERFORD, N. J.

**MACHINERY**  
AND  
**SUPPLIES for LITHOGRAPHERS**  
**AND PRINTERS**

OWNERS OF  
**Emmerich & Vonderlehr**  
**Machinery**

## RUTHERFORD HIGH-SPEED LITHO. PRESS (ROTARY OFFSET PRESS)



### NUMBER TWO

Size of Paper . . . . .	28 x 34 inches.	Height, over all . . . . .	6 ft. 10 in.
Size of Design . . . . .	27½ x 33½ "	Net Weight with feeder . . . . .	9,600 lbs.
Size of Plate . . . . .	31½ x 35 "	Shipping Weight with feeder . . . . .	11,000 lbs.
Floor Space, over all . . . . .	7 ft. 4 in. x 13 ft.	Net Weight without feeder . . . . .	7,300 lbs.

Speed for Accurate Register, maximum, . . . 3,500 sheets per hour.  
Speed for General Commercial Work, maximum, 5,000 sheets per hour.

### FEATURES

Simplicity of design.  
Strength of construction.  
Easy access to all adjustments.  
Ink distribution while rollers are raised from printing plate.  
Water distribution while damping rollers are raised from printing plate.  
Flow of water stopped instantly by turning a lever.

Inking stopped instantly by turning a lever.  
Water supply regulated by hand screw.  
Ink supply regulated by hand screw.  
Free access to plate cylinder.  
Free access to blanket cylinder.  
Simplicity of plate clamps.  
Clamps very rigid.  
Plates can be changed in shortest possible time.  
Extra wide distribution of inking rollers.  
Hand feed or automatic feed.

Automatic feed tapes easily turned back when hand feeding.  
For hand feed, foot trip is furnished.  
Automatic trip when fed with automatic feeder.  
Feeder trips automatically when two or more sheets are fed.  
Feeder trips automatically when sheet is not up to guides, thus insuring register.  
Stack feeder requiring no attendant.

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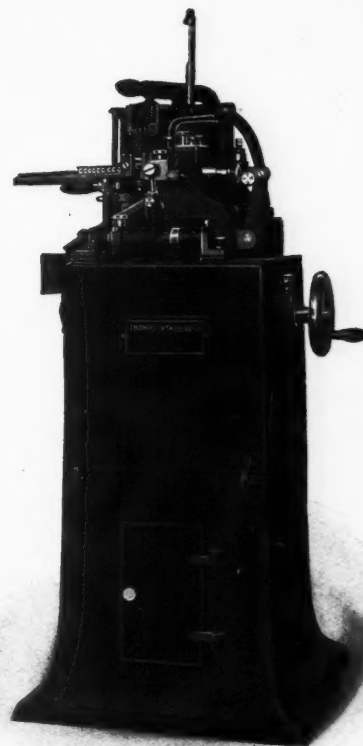
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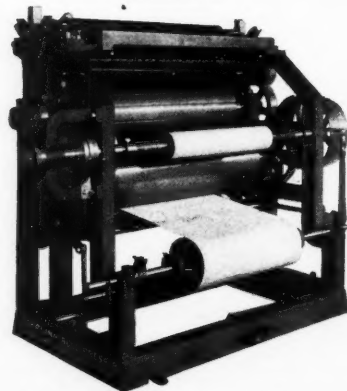
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are used by many of the most successful printers throughout the country. Bulletin 98-O tells why. Crocker-Wheeler Co., Ampere, N.J., New York, Chicago, etc.

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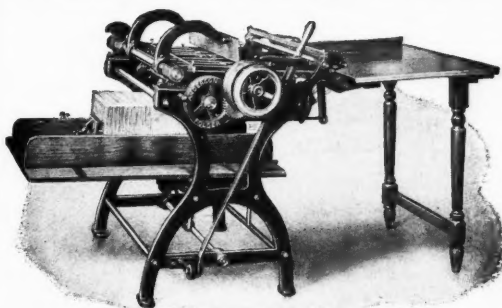
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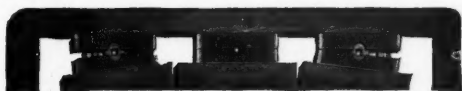
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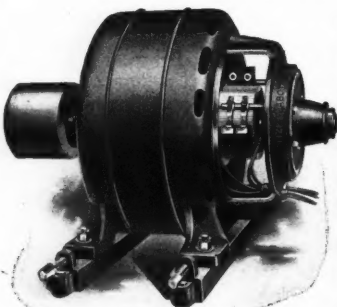
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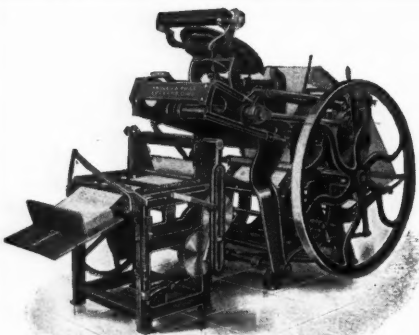
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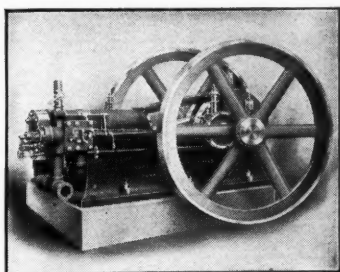
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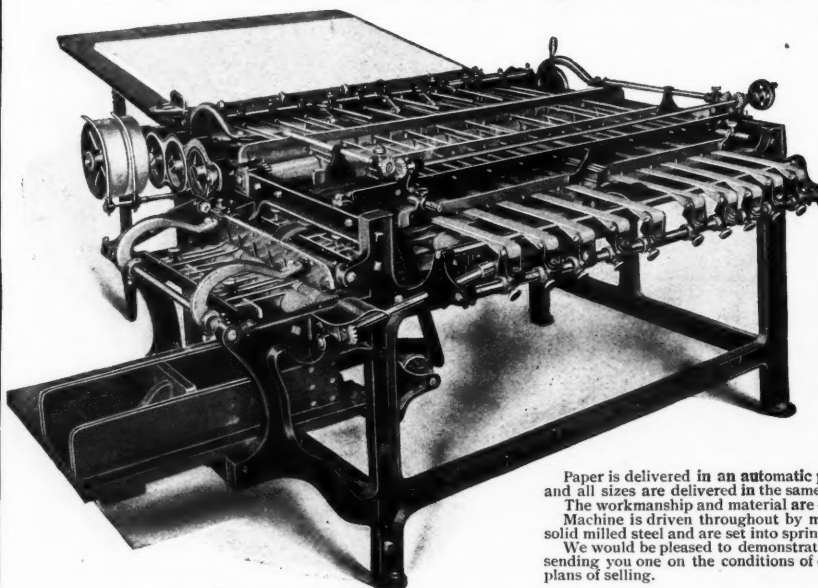
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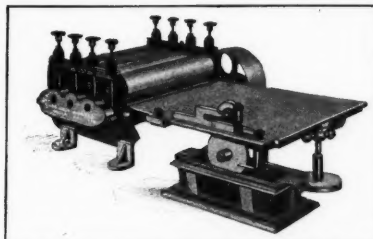
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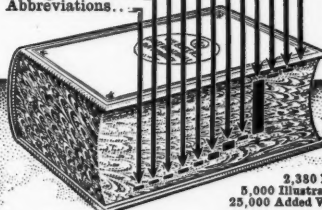
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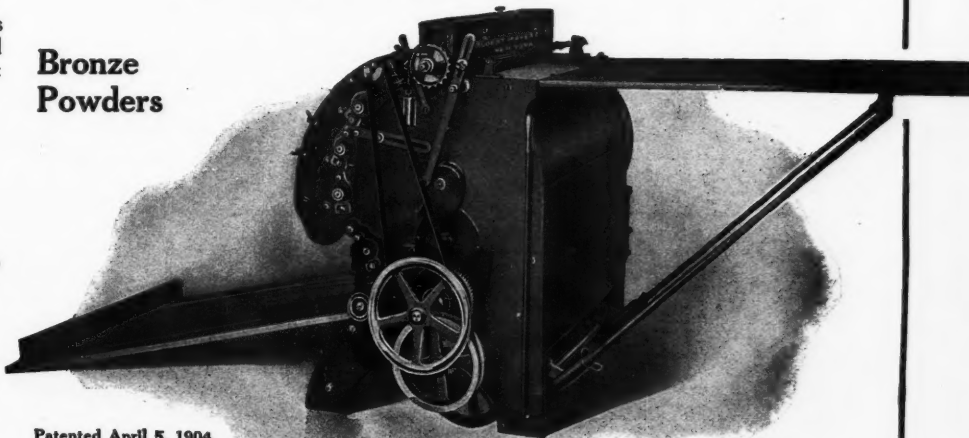
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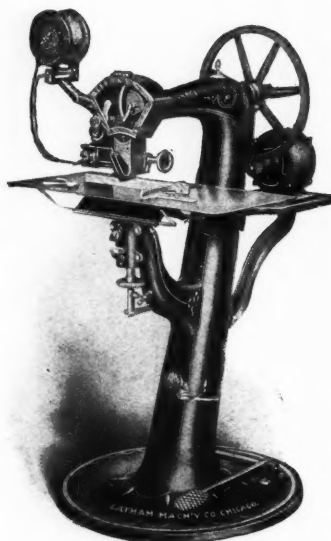
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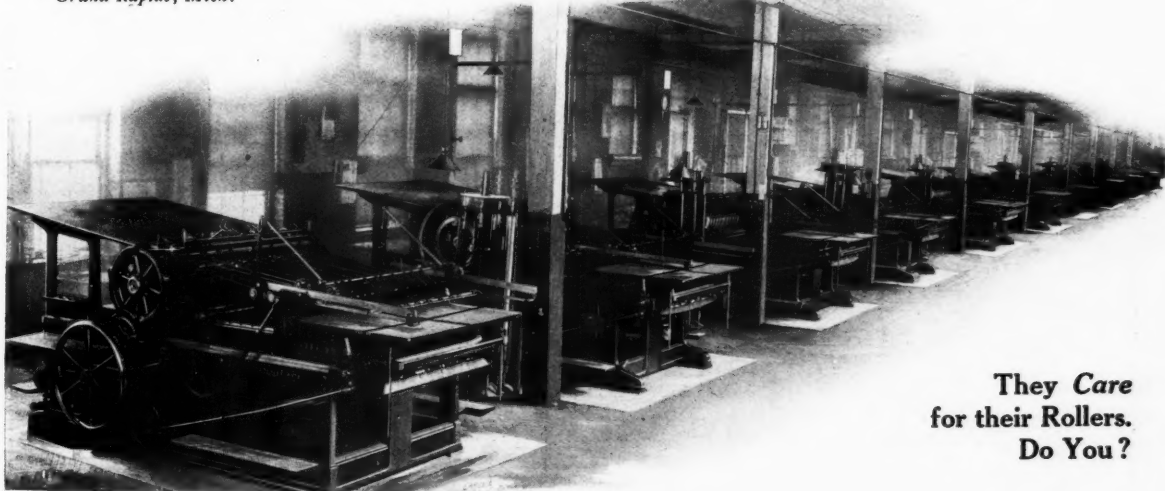
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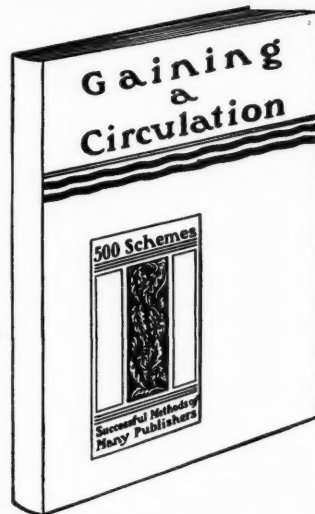
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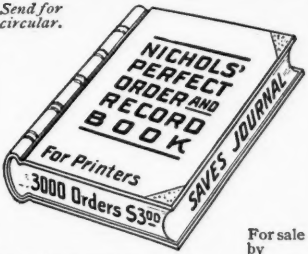


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